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38

HANDBOOK FOR TRAVELLERS

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A
HANDBOOK FOR TRAVELLERS
IN
SPAIN.

BY RICHARD FORD, F.S.A.

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QUIEN DICE ESPAÑA—DICE TODO.  
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FIFTH EDITION, REVISED ON THE SPOT.

WITH MAPS AND PLANS.

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PREFACE.

SINCE the publication of the first Edition of this Guide, time and events have effected changes little anticipated by its author. The general introduction of Railways throughout Spain, the improvement of roads and circulation of steamers along the coasts, have revolutionized the mode of travelling. In consequence of this, the whole arrangement of the Routes of the Handbook required to be altered. Moreover, inns and conveyances have multiplied and improved, many of the difficulties and inconveniences of travelling have been diminished or removed, the time and the expense required have been reduced. Above all, security in travelling has been ensured by the establishment all over Spain of a police force based on the model of our own and that of the Irish constabulary, and thoroughly efficient in the performance of its duties.

Under such circumstances, a thorough revision of the Handbook could be effected only on the spot. This has been the course pursued in the present and preceding Editions, and the results will be apparent in every page of the present Edition.

In this volume have been included some of the most interesting chapters from Ford's 'Gatherings in Spain,' one of the happiest productions of their lamented author; as well as many extracts from the Second Part of the Handbook, now out of print.

Many Plans of cities, &c., have been added to this Edition.

To those of our countrymen and women who have exhausted the cities, the plains, and the mountains, of Switzerland, Italy, and the Rhine, we would remark that Spain in 1878 is as easy of access, *as free from personal dangers*, and in most respects well supplied with the indispensable conveniences of civilized life.

We would especially refer English travellers in Spain to § 17 of our Preliminary Remarks: a due attention to the hints as to conduct, &c., therein contained, will ensure deference, attention, and kindly assistance to both lady and gentleman tourist throughout the length and breadth of the Peninsula.

Errors and omissions may still exist in a description of a country so rapidly undergoing change, and the Editor urgently solicits the favour of Travellers sending him notes of any mistakes which they may discover while using this Handbook, addressed to the care of Mr. Murray.

March, 1878.

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TANGIER.—Royal Victoria Hotel, kept by Mr. Martin. Fine view over the bay. Hotel de France, M. Buzeaud, formerly messman to the 74th Highlanders; cuisine good, but the hotel is more suited for gentlemen than ladies. Mr. Martin and M. Buzeaud are very useful and obliging in arranging shooting parties for gentlemen. Hotel de l'Univers, clean and cheaper than the other hotels.

It is no longer necessary *to be carried* on shore on arriving, *as a Landing Stage* was erected 1876, which is a great improvement. There is no resident English medical man, but there is a good *Spanish doctor*, Don O. Canares; also a Dr. Meguires, who speaks French. Pop. about 14,000. *Spanish money* and five-franc pieces in general circulation; *the only Moorish money* used is a small copper coin of little value. The house and gardens, formerly occupied by the *Swedish Consul*, is now the residence of the *German Minister*.

Travellers are recommended to ride to *Cape Spartel* (9 miles) to see the lighthouse, passing on the way the Gibel el Kibeer to see the *view* and the remains of a *Roman aqueduct*. Also *Old Tangier*, about 2½ miles from the town, on the other side of the bay, where are the ruins of a *Roman arsenal* and *bridge*.

A

HANDBOOK FOR TRAVELLERS IN SPAIN.

PRELIMINARY INFORMATION.

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§ 1.—SPAIN AND SPANIARDS.

SINCE Spain appears, on the map, to be a square and most compact kingdom, politicians and geographers have treated it and its inhabitants as one and the same; practically, however, this treatment of the Peninsula is impossible, since both the political and social instincts of each once independent province vary the one from the other, no less than do the climate and productions themselves. No spick and span constitution, be it printed on parchment or calico, can at once efface traditions and antipathies of a thousand years; the accidents of localities and provincial nationalities, out of which they have sprung, remain too deeply dyed to be forthwith discharged by theorists. Spaniards may talk and boast of their country, of their *Patria*,—every single individual in his heart really only loves his native province, and only considers as his fellow-countryman, *su paisano*—a most binding and endearing word—one born in the same *locality* as himself: hence it is not easy to predicate much in regard to “the Spains” and Spaniards in general, which will hold quite good as to each particular portion ruled by the sovereign of *Las Españas*, the plural title given to the chief of the federal union of this kingdom. *Españolismo* may be said to consist in a love for a common faith and king, and in a coincidence of resistance to all foreign dictation. The deep sentiments of religion, loyalty, and independence, noble characteristics indeed, have been sapped in our times by the influence of transpyrenean revolutions, and by Bourbon misgovernment.

In order to assist strangers in understanding the Peninsula and its people, some preliminary remarks are prefixed to each section or province, in which the leading characteristics of nature and man are pointed out. Two general observations may be premised. *First*. The People of Spain, the so-called Lower Orders, are in some respects superior to those who arrogate to themselves the title of being their Betters, and in most respects are more interesting. The masses, the least spoilt and the most national, stand like pillars amid ruins, and on them the edifice of Spain's greatness must be reconstructed. This may have arisen, in this land of anomalies, from the peculiar policy of government in church and state, where the possessors of religious and civil monopolies who dreaded knowledge as power, pressed heavily on the noble and rich, dwarfing down their bodies by intermarriages, and all but extinguishing their minds by Inquisitions; while the People, overlooked in the obscurity of poverty, were allowed to grow out to their full growth like wild weeds of a rich soil. They, in fact, have long enjoyed under despotisms of church and state, a practical and personal independence, the good results of which are evident in their stalwart frames and manly bearing.

Secondly. A distinction must ever be made between the Spaniard in his *individual* and in his *collective* capacity, and still more in an *official* one: taken by himself, he is true and valiant: the nicety of his *Pundonor*, or point of personal honour, is proverbial; to him as an individual, you may safely trust your life, fair fame, and purse. Yet history, treating of these individuals in the collective *juntados*, presents the foulest examples of misbehaviour in the field, of Punic bad

faith in the cabinet, of bankruptcy and repudiation on the exchange. This may be, however, entirely owing to the deteriorating influence of bad government, by which the individual Spaniard, like the monk in a convent, has been hitherto fused into the corporate. The political atmosphere has been too infectious to avoid some corruption, and while the Spaniard individually felt that his character was only in safe keeping when in his own hands (and no man of any nation knows better *then* how to uphold it), yet when linked with others, his self-pride has lent itself readily to feelings of mistrust, until self-interest has been too often uppermost. From suspecting that he would be sold and sacrificed by others, he has usually been willing to float down the turbid stream like the rest: yet *official* employment has never entirely destroyed the private good qualities of the *empleado*, and he has ever been ready to do justice when appealed to as an *individual*.

§ 2. PASSPORTS.

By a Spanish Royal Decree, dated December 17, 1862, foreigners entering Spain are no longer required to show a passport.

A Foreign-office passport (cost 2s.) should, however, be obtained by every one about to enter the Peninsula; it is useful as a proof of identity, whilst its production is required in order to obtain letters at the post-office; it will also facilitate an *entrée* into palaces, picture galleries, &c., upon days and at times when such are not open to the public generally.

Travellers who propose taking Portugal on their way to or from Spain must obtain the Portuguese visé either in London or Paris.

Those travellers who may require special assistance or aid from the local authorities in Spain, will find great civility shown them, provided that *they* on their part when entering the official residence *take off their hats*—that outward visible sign of good breeding and good intentions on the Continent, which is so frequently disregarded by our cool, curt, and catch-cold countrymen, to their infinite cost. In no country is more to be obtained by the cheap outlay of courtesy in manner and speech than in Spain; "*cortesía de boca, mucho vale y poco cuesta.*" Foreigners who intend to make a lengthened stay in the Peninsula should take out a *fuero* and thus place themselves under the especial protection of the military authorities. A foreigner who has thus registered himself cannot be arrested by civil process. A warrant from the commander-in-chief of the province, or from the war-office in Madrid, must be procured before his personal liberty can in any way be interfered with.

§ 3.—CUSTOM-HOUSES.

Amongst established nuisances has hitherto been that of the *Aduaneros*, the custom-house officers, and of the receivers of the *derechos de puertax*, or dues levied at city-gates on *comestibles de boca*—articles of eating and drinking. This state of things is not much improved, and no prudent traveller should ever risk his ease and security by carrying any prohibited goods with him. The objects most searched for

are sealed letters and tobacco: if the lover of cigars has a considerable stock with him (a pound or so may pass), he is advised to declare it at once, pay the duty, and obtain a *guia*, or permit, which exempts him from further molestation. English fire-arms and gunpowder are prohibited. Sportsmen, however, who enter Spain from Gibraltar, may manage to introduce their own guns and ammunition.

As the *Resguardos*—the custom-house officers and preventive service—have a right to examine baggage, it is of no use to resist or lose time and temper; much more may be done by good humour, patience, civility, and a cigar: raise therefore no difficulties, but offer your keys, and profess the greatest readiness to have everything examined.

Duties.—As the tariff continually changes, travellers who wish to know the charges for foreign goods imported into Spain must consult the *last edition* of the *Arancel de Aduanas*, published at Madrid, and find out if any order has been issued which modifies the duties.

§ 4.—SPANISH MONEY AND MEASURES.

The currency of Spain consists of specie—copper, silver, and gold. Some alterations have been introduced, according to the French system of coinage, which produce great confusion until the old coins shall have disappeared. Accounts are kept in reals, *reales de vellon*, in coins of 4 reals, *pesetas*, and coins of half-a-dollar, *escudos*. The fractions in *centimos de real*, very seldom in *maravedis*.

Copper Moneys—“*Monedas de Cobre*.”—According to the old system, still in use, the lowest in denomination is the ancient *maravedi*, now an imaginary coin, on whose former value treatises have been written by Saez and others, and which still forms a numismatic bone of contention. At present 34 make a Spanish *real*.

The copper coins of this system are—

Ochavo	=	2 maravedis.
Cuarto	=	4 „
Dos cuartos	=	8 „

An alteration was added to this in 1868, which is still in use. Coins of—

Cuartillo de real	=	$\frac{1}{2}$ real.
Medio real	=	$\frac{1}{4}$ „

Since then the French coinage has been introduced by copper coins of—

5 centimes	=	cinco centimos de peseta.
10 „	=	diez „ „

For a general rule, the traveller may consider the “dos cuartos,” or cinco centimos, as equivalent to a French sou, and our English half-penny, and as the smallest coin likely to come much under his observation. Those below it, fractions of farthings, have hardly any defined form; indeed, among the lower classes every bit of copper in the shape of a coin passes for money.

The Silver Coins—“*Monedas de Plata*”—are

The *real*, worth about $2\frac{1}{2}d.$; the *dos reales* (2 reals), about $5d.$ (equiva-

lent to the half-franc, representing in Spain the sixpence in England). The *peseta* (4 reales), which comes very nearly to the French franc. Of these and the "*dos reales*" the traveller should always take a good supply, for, as the Scotchman said of sixpences, "they are canny little dogs, and often do the work of shillings." The *dos pesetas* (2 pesetas), which comes very near the French 2 francs. The half-dollar piece (*escudo*) is equivalent to our 2s. piece (florin).

The dollar of Spain, so well known all over the world, is the Italian "*colonato*," so called because the arms of Spain are supported between the two pillars of Hercules. The ordinary Spanish name is "*duro*." They are often, however, termed in banking and mercantile transactions "*pesos fuertes*," to distinguish them from the imaginary "*peso*" or smaller dollar of 15 reales only, of which the *peseta* is the diminutive.

The "*duro*" in the last century was coined into half-dollars, quarter-dollars, and half-quarter dollars. The two latter do not often occur; they may be distinguished from the "*peseta*" and "*dos reales*" by having the arms of Spain stamped between the two pillars, which have been omitted in recent coinages; their fractional value renders them inconvenient to the traveller until perfectly familiar with Spanish money. The quarter-dollar is worth 5 reales, while the *peseta* is only worth 4; the half-quarter dollar is worth 2½ reales, while the *dos reales* is only worth 2. The *duro* in accounts is generally marked thus §. N.B. The French *pièces de cinq francs*, are here called *Napoleons*, and pass current everywhere for 19 reales.

The Gold Coinage consists of the *onza* (ounce), which, when of full weight, is worth sixteen dollars * = 320 r. = £3 6s. 8d.; the *media onza* (half ounce) = 160 r. = £1 13s. 4d.; the 100 *Reales* piece = £1 1s.; the 4 *Duros* piece = 80 r. = 16s. 4d.; the 4 *Escudo* piece = 40 r. = 8s. 2d.; the *Duro* = 20 r. = 4s. 1d.

The traveller should insist upon receiving his money in either 100-Real or 4-Escudo pieces, when exchanging his circular notes.

The English pound sterling is worth *at par* 96 r., and this is about the exchange which the traveller will receive in Madrid, Bilbao, and Seville: in other cities he will be fortunate if he receive 95½ r.; this greatly depends upon the rate of exchange with England; at times he will receive a higher price.

Paper money should be avoided, except by those who wish to make a lengthened stay in any of the larger towns, when local bank notes may be used. It is, however, important for the traveller to know that the notes of no bank in Spain (not even those of the Bank of Spain) are circable out of the city or town in which they are issued.

The usual mode of drawing on England is by bills at 90 days after sight, at a *usance* and half, 60 days being the *usance*. The traveller who draws at sight, "*corto*," or at shorter dates, or "*á treinta dias*," at

* The exact value, however, is uncertain, since these large coins are much worn by time, and the *minting* by the fraudulent, and seldom have preserved their legal weight and value. Those who are deficient ought to be accompanied with a certificate, wherein is stated their exact diminished weight and value. This certificate may be obtained in the principal towns from the "*contraste*," or "*el medidor*," the person who is legally authorized to weigh gold coins supposed to be light, and his place of abode is well known. All this, however, leads to constant disputes and delays, and the stranger must take care when he receives *onzas*, except from first-rate Spanish bankers or merchants, to see that these great coins are of correct weight: two grains are generally allowed for wear. It is better to have nothing to do with any *onzas* whatever.

TABLE No. I.—SPANISH COINS, and their Equivalents in ENGLISH CURRENCY.

Spanish.			English.		
<i>Gold—</i>			£.	s.	d.
Onza	=	320 reales	3	6	8
Media onza	=	160 „	1	13	4
100-Reales	=	100 „	1	1	0
4-Duros	=	80 „	0	16	4
4-Escudos	=	40 „	0	8	2
Duro	=	20 „	0	4	1
<i>Silver—</i>					
Duro	=	20 „	0	4	1
Escudo	=	10 „	0	2	0½
Dos pesetas	=	8 „	0	1	8
Peseta	=	4 „	0	0	10
Media peseta	=	2 „	0	0	5
Real	=	1 „	0	0	2½
<i>Copper—</i>					
Cuarto	=	¼ „	0	0	0½
Dos cuartos	=	½ „	0	0	0½
Cuartillo	=	⅛ „	0	0	0½
Medio real	=	½ „	0	0	1½
Cinco centimos	=	½ „	0	0	1
Diez centimos	=	„	0	0	2

TABLE No. 2.—ENGLISH MONEY and its Value in SPANISH REALS.

£.	s.	d.	=	Reals.	£.	s.	d.	=	Reals.
100	0	0	=	9600	2	0	0	=	192
50	0	0	=	4800	1	0	0	=	96
25	0	0	=	2400	0	10	0	=	48
20	0	0	=	1920	0	5	0	=	24
10	0	0	=	960	0	2	6	=	12
5	0	0	=	480	0	1	0	=	4½
4	0	0	=	364	0	0	6	=	2½
3	0	0	=	288	0	0	2½	=	1

TABLE No. 3.—REDUCTION OF FRENCH and SPANISH MONEY.

French into Spanish.		Spanish into French.		
Franca.	Reals.	Reals.	Franca.	Cents.
1	3·80	1	0	26
2	7·60	2	0	53
3	11·40	3	0	79
4	15·20	4	1	5
*5	19·00	5	1	32
10	38·00	6	1	58
20	76·00	7	1	84
50	190·00	8	2	11
100	380·00	9	2	37
500	1900·00	10	2	63
1000	3800·00	*19	5	00
		20	5	26
		100	26	32
		1000	263	16

* N.B.—The French 5 fr. piece = 19 Reals is current in Spain, and is called a *Napoleon*.

30 days, ought in consequence to obtain a more favourable rate of exchange.

Those acquainted with the mysteries of bills and exchanges in London may frequently obtain paper on Spain here, by which a considerable turn of the market may be made.

The pieces coined 1875–6 of *peseta*, *dos pesetas*, and *duro*, are precisely similar to the French coins of 1 fr., 2 fr., and 5 fr. Those of gold of 100 *reals* are equivalent to 25 fr., and weigh 8·06451 grammes, at the rate of 900 milligrammes of gold. The coins of 100 *reals* which were formerly struck weigh 8·387 grammes.

These modern coins continue practically to possess the same value as the older ones; this system must change in time, and therefore the coin of 100 r. which is worth 25 fr., will soon be equal to the £1; and the French coin of 5 fr. will be worth 20 r., instead of the 19 r., which is its value in the present day.

Measures.—The French metrical decimal system was introduced by royal decree (13 July, 1849), and the metro, kilometro, and litro, are now the *only official* measures employed in Spain, although the old Spanish *vara* (yard), *legua* (league), and *cuartilla* (quart), are still often used by the tradespeople and peasant classes.

A *mètre* equals 1 yard $3\frac{1}{4}$ inches, or 1 *vara* 7 $\frac{1}{2}$ *pulgadas*. A kilo-

metro = 1093 yards 2 inches, = $\cdot 621$ of an English mile. A Spanish *legua* = 5·555 kilometres = $3\frac{1}{2}$ English miles. A Spanish *vara* consists of 3 pies (feet), each of 12 pulgadas (inches), each of 12 lineas (lines), and equals 2·782 English feet. The English mile = 1925 $\frac{1}{2}$ Spanish yards. The English foot is 13 Spanish inches.

RELATIVE SCALE of SPANISH and ENGLISH WEIGHTS, DISTANCES, and MEASURES.

Spanish.		Weights.		English equivalent.
12 Granos	.. =	1 Tomin.		
3 Tomines	.. =	1 Adarme.		
2 Adarmes	.. =	1 Dracma	.. .. =	Drachm.
8 Dracmas	.. =	1 Onza..	.. .. =	Ounce.
8 Onzas	.. =	1 Marco	.. .. =	Marc.
2 Marcos	.. =	1 Libra	.. .. =	Pound.
25 Libras	.. =	1 Arroba	.. .. =	Quarter of Cwt.
4 Arrobas	.. =	1 Quintal	.. .. =	Hundred Weight.

Distances.

12 Lineas	.. =	1 Pulgada	.. .. =	Inch.
12 Pulgadas	.. =	1 Pie	.. .. =	Foot.
1 $\frac{1}{2}$ Pie	.. =	1 Codo..	.. .. =	Cubit.
2 Codos	} .. =	1 Vara	.. .. =	Yard.
3 Pies				

Corn and Dry Measures.

4 Ochavillos	.. =	1 Ochavo	.. ..
4 Ochavos	.. =	1 Cuartillo	.. .. =	Pint.
4 Cuartillos	.. =	1 Celemin	.. .. =	Peck.
12 Celemines	.. =	1 Fanega	.. .. =	About one Cwt.
12 Fanegas	.. =	1 Caiz	.. ..

Our quarter is about 5 Fanegas, 1 $\frac{1}{2}$ Celemin. 1 bushel is about 7 $\frac{1}{2}$ Celemines.

An *Aranzada*, or Spanish acre, is as much land as a pair of oxen can plough in a day; a *Fanega* is that quantity which requires a *Fanega* of grain to sow it.

Liquid Measures, Wine, &c.

4 Copas	.. =	1 Cuartillo	.. .. =	Pint.
4 Cuartillos	.. =	1 Azumbre	.. .. =	About $\frac{1}{2}$ a gallon.
2 Azumbres	.. =	1 Cuartilla	.. .. =	About a gallon.
4 Cuartillas	.. =	1 Arroba	.. .. =	About 3 $\frac{1}{2}$ gallons or 32 pints.
29 Arrobas	.. =	1 Bota o Pipa	.. .. =	About 110 to 115 gallons.

About 7 Cuartillos make our Gallon.

§ 5.—STEAM COMMUNICATIONS.

The whole line of coast, an extent of nearly 600 leagues, is provided with steamers. The Peninsular and Oriental Steam Navigation Company, which takes her Majesty's mails on to Malta and Alexandria, offers a regular conveyance from London to Gibraltar; they leave Southampton once a week, and make the passage to Gibraltar in about

5 days. To secure passages and to obtain information of every kind, applications may be made at the Company's office, No. 122, Leadenhall Street, or at Oriental Place, Southampton. The Company publishes a little *Handbook*, which contains everything necessary to be known, as to days of departure, fares, &c. As these are liable to annual changes, travellers should apply personally or by letter addressed to the secretary, and may be assured that they will meet with great civility and attention. The Company has agents in the principal seaports abroad, of whom all necessary information can be obtained on the spot.

Messrs. John Hall's steamers—office No. 1 New London Street—for passengers and freight, leave London weekly for Lisbon, Gibraltar, Malaga, and Cadiz. They leave Cadiz on *Thursdays* for Lisbon, Vigo, and London. The journey takes 8 days. Fares, 1st class from London to Cadiz, 8*l.* 8*s.*

Steamers run weekly from Liverpool to Barcelona, stopping at Gijon, Vigo, Almeria, Valencia, Coruña, Cadiz, Cartagena, Tarragona, Carril, Malaga, Alicante, Barcelona.

Messrs. MacAndrew's steamers leave London three times a week for Gijon and Bilbao, stopping at Coruña, Malaga, Barcelona, Vigo, Alicante, Bilbao, Cadiz, Valencia, Gijon.

The fine *French Steamers* which go from Oran to Marseilles, touch at Cartagena on *Thursdays* at midday; 1st cabin, 110 frs.; 2nd cabin, 80 frs.

Steamers leave *Alicante* on *Tuesdays*, stopping at Valencia, Barcelona, and reach Marseilles on Sundays; 1st cabin, without food, 300 reals; 2nd cabin, without food, 200 reals.

Steamers from Valencia to Marseilles on *Wednesdays*; 1st cabin, 300 reals; 2nd cabin, 200 reales. Steamers leave Barcelona for Marseilles on *Wednesdays* at 4 o'clock; 1st cabin, 228 reals; 2nd cabin, 171 reals. For further information apply to Sr. Ramirez, Calle de Alcala, 12, the chief Spanish agent.

The steamers on their arrival at Spanish ports are soon surrounded with boats to convey passengers on shore, the demands of the unconscionable crews rising with the winds and waves. The proper charges per *tarif* are a *peseta* per person, two reals per portmanteau, and one for each smaller package; a passenger without luggage has to pay two reals for being landed, or put on board. The word "*tarifa*" itself generally settles disputes.

The foreign steamers are neither such good sea boats, nor so regular or well manned as their English competitors. From *La Teste*, near Bordeaux, one runs at uncertain intervals during the summer months to *San Sebastian* and *Bilbao*.

There is regular steam communication between *Cadiz* and *Marseilles*. The steamers usually remain about half a day at *Algeciras*, a whole one at *Malaga*, a few hours at *Almeria*, half a day each at *Cartagena* and *Alicante*; a whole day at *Valencia*, a few hours occasionally at *Tarragona*, and two days at *Barcelona*. The boats of the Lopez line are good, but they have ceased to touch regularly at any ports except *Barcelona*. The exact particulars, times of sailing, fares, &c., may be ascertained from the local agents. Passengers by steamer can either take their tickets on board, or at the steamer office, at port of embarkation.

LATEST CORRECTIONS.

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GIBRALTAR.—*Telegrams* can be sent to England, *viâ* Spain, for 9s., and by submarine cable, *viâ* Falmouth, 11s., which is the quickest and most direct. The beautiful *Garden of the Alameda* has been much improved of late by Lord Napier of Magdala.

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§ 1.—SPAIN AND SPANIARDS.

SINCE Spain appears, on the map, to be a square and most compact kingdom, politicians and geographers have treated it and its inhabitants as one and the same; practically, however, this treatment of the Peninsula is impossible, since both the political and social instincts of each once independent province vary the one from the other, no less than do the climate and productions themselves. No spick and span constitution, be it printed on parchment or calico, can at once efface traditions and antipathies of a thousand years; the accidents of localities and provincial nationalities, out of which they have sprung, remain too deeply dyed to be forthwith discharged by theorists. Spaniards may talk and boast of their country, of their *Patria*,—every single individual in his heart really only loves his native province, and only considers as his fellow-countryman, *su paisano*—a most binding and endearing word—one born in the same *locality* as himself: hence it is not easy to predicate much in regard to “the Spains” and Spaniards in general, which will hold quite good as to each particular portion ruled by the sovereign of *Las Españas*, the *plural* title given to the chief of the federal union of this kingdom. *Españolismo* may be said to consist in a love for a common faith and king, and in a coincidence of resistance to all foreign dictation. The deep sentiments of religion, loyalty, and independence, noble characteristics indeed, have been sapped in our times by the influence of transpyrenean revolutions, and by Bourbon misgovernment.

In order to assist strangers in understanding the Peninsula and its people, some preliminary remarks are prefixed to each section or province, in which the leading characteristics of nature and man are pointed out. Two general observations may be premised. *First*. The People of Spain, the so-called Lower Orders, are in some respects superior to those who arrogate to themselves the title of being their Betters, and in most respects are more interesting. The masses, the least spoilt and the most national, stand like pillars amid ruins, and on them the edifice of Spain's greatness must be reconstructed. This may have arisen, in this land of anomalies, from the peculiar policy of government in church and state, where the possessors of religious and civil monopolies who dreaded knowledge as power, pressed heavily on the noble and rich, dwarfing down their bodies by intermarriages, and all but extinguishing their minds by Inquisitions; while the People, overlooked in the obscurity of poverty, were allowed to grow out to their full growth like wild weeds of a rich soil. They, in fact, have long enjoyed under despotisms of church and state, a practical and personal independence, the good results of which are evident in their stalwart frames and manly bearing.

Secondly. A distinction must ever be made between the Spaniard in his *individual* and in his *collective* capacity, and still more in an *official* one: taken by himself, he is true and valiant: the nicety of his *Pundonor*, or point of personal honour, is proverbial; to him as an individual, you may safely trust your life, fair fame, and purse. Yet history, treating of these individuals in the collective *juntados*, presents the foulest examples of misbehaviour in the field, of Punic bad

faith in the cabinet, of bankruptcy and repudiation on the exchange. This may be, however, entirely owing to the deteriorating influence of bad government, by which the individual Spaniard, like the monk in a convent, has been hitherto fused into the corporate. The political atmosphere has been too infectious to avoid some corruption, and while the Spaniard individually felt that his character was only in safe keeping when in his own hands (and no man of any nation knows better *then* how to uphold it), yet when linked with others, his self-pride has lent itself readily to feelings of mistrust, until self-interest has been too often uppermost. From suspecting that he would be sold and sacrificed by others, he has usually been willing to float down the turbid stream like the rest: yet *official* employment has never entirely destroyed the private good qualities of the *empleado*, and he has ever been ready to do justice when appealed to as an *individual*.

§ 2. PASSPORTS.

By a Spanish Royal Decree, dated December 17, 1862, foreigners entering Spain are no longer required to show a passport.

A Foreign-office passport (cost 2s.) should, however, be obtained by every one about to enter the Peninsula; it is useful as a proof of identity, whilst its production is required in order to obtain letters at the post-office; it will also facilitate an *entrée* into palaces, picture galleries, &c., upon days and at times when such are not open to the public generally.

Travellers who propose taking Portugal on their way to or from Spain must obtain the Portuguese visé either in London or Paris.

Those travellers who may require special assistance or aid from the local authorities in Spain, will find great civility shown them, provided that *they* on their part when entering the official residence *take off their hats*—that outward visible sign of good breeding and good intentions on the Continent, which is so frequently disregarded by our cool, curt, and catch-cold countrymen, to their infinite cost. In no country is more to be obtained by the cheap outlay of courtesy in manner and speech than in Spain; "*cortesía de boca, mucho vale y poco cuesta.*" Foreigners who intend to make a lengthened stay in the Peninsula should take out a *fuero* and thus place themselves under the especial protection of the military authorities. A foreigner who has thus registered himself cannot be arrested by civil process. A warrant from the commander-in-chief of the province, or from the war-office in Madrid, must be procured before his personal liberty can in any way be interfered with.

§ 3.—CUSTOM-HOUSES.

Amongst established nuisances has hitherto been that of the *Aduaneros*, the custom-house officers, and of the receivers of the *derechos de puertas*, or dues levied at city-gates on *comestibles de boca*—articles of eating and drinking. This state of things is not much improved, and no prudent traveller should ever risk his ease and security by carrying any prohibited goods with him. The objects most searched for

are sealed letters and tobacco: if the lover of cigars has a considerable stock with him (a pound or so may pass), he is advised to declare it at once, pay the duty, and obtain a *guia*, or permit, which exempts him from further molestation. English fire-arms and gunpowder are prohibited. Sportsmen, however, who enter Spain from Gibraltar, may manage to introduce their own guns and ammunition.

As the *Resguardos*—the custom-house officers and preventive service—have a right to examine baggage, it is of no use to resist or lose time and temper; much more may be done by good humour, patience, civility, and a cigar: raise therefore no difficulties, but offer your keys, and profess the greatest readiness to have everything examined.

Duties.—As the tariff continually changes, travellers who wish to know the charges for foreign goods imported into Spain must consult the *last edition* of the *Arancel de Aduanas*, published at Madrid, and find out if any order has been issued which modifies the duties.

§ 4.—SPANISH MONEY AND MEASURES.

The currency of Spain consists of specie—copper, silver, and gold. Some alterations have been introduced, according to the French system of coinage, which produce great confusion until the old coins shall have disappeared. Accounts are kept in reals, *reales de vellon*, in coins of 4 reals, *pesetas*, and coins of half-a-dollar, *escudos*. The fractions in *centimos de real*, very seldom in *maravedis*.

*Copper Money*s—"Monedas de Cobre."—According to the old system, still in use, the lowest in denomination is the ancient *maravedi*, now an imaginary coin, on whose former value treatises have been written by Saez and others, and which still forms a numismatic bone of contention. At present 34 make a Spanish *real*.

The copper coins of this system are—

Ochavo	=	2 maravedis.
Cuarto	=	4 „
Dos cuartos	=	8 „

An alteration was added to this in 1868, which is still in use. Coins of—

Cuartillo de real	=	$\frac{1}{4}$ real.
Medio real	=	$\frac{1}{2}$ „

Since then the French coinage has been introduced by copper coins of—

5 centimes	=	cinco centimos de peseta.
10 „	=	diez „ „

For a general rule, the traveller may consider the "dos cuartos," or cinco centimos, as equivalent to a French sou, and our English half-penny, and as the smallest coin likely to come much under his observation. Those below it, fractions of farthings, have hardly any defined form; indeed, among the lower classes every bit of copper in the shape of a coin passes for money.

The Silver Coins—"Monedas de Plata"—are

The *real*, worth about 2½d.; the *dos reales* (2 reals), about 5d. (equiva-

lent to the half-franc, representing in Spain the sixpence in England). The *peseta* (4 reales), which comes very nearly to the French franc. Of these and the "*dos reales*" the traveller should always take a good supply, for, as the Scotchman said of sixpences, "they are canny little dogs, and often do the work of shillings." The *dos pesetas* (2 pesetas), which comes very near the French 2 francs. The half-dollar piece (*escudo*) is equivalent to our 2s. piece (florin).

The dollar of Spain, so well known all over the world, is the Italian "*colonato*," so called because the arms of Spain are supported between the two pillars of Hercules. The ordinary Spanish name is "*duro*." They are often, however, termed in banking and mercantile transactions "*pesos fuertes*," to distinguish them from the imaginary "*peso*" or smaller dollar of 15 reales only, of which the *peseta* is the diminutive.

The "*duro*" in the last century was coined into half-dollars, quarter-dollars, and half-quarter dollars. The two latter do not often occur; they may be distinguished from the "*peseta*" and "*dos reales*" by having the arms of Spain stamped between the two pillars, which have been omitted in recent coinages; their fractional value renders them inconvenient to the traveller until perfectly familiar with Spanish money. The quarter-dollar is worth 5 reales, while the *peseta* is only worth 4; the half-quarter dollar is worth 2½ reales, while the *dos reales* is only worth 2. The *duro* in accounts is generally marked thus \$. N.B. The French *pièces de cinq francs*, are here called *Napoleons*, and pass current everywhere for 19 reales.

The Gold Coinage consists of the *onza* (ounce), which, when of full weight, is worth sixteen dollars * = 320 r. = £3 6s. 8d.; the *media onza* (half ounce) = 160 r. = £1 13s. 4d.; the 100 *Reales* piece = £1 1s.; the 4 *Duros* piece = 80 r. = 16s. 4d.; the 4 *Escudo* piece = 40 r. = 8s. 2d.; the *Duro* = 20 r. = 4s. 1d.

The traveller should insist upon receiving his money in either 100-Real or 4-Escudo pieces, when exchanging his circular notes.

The English pound sterling is worth at *par* 96 r., and this is about the exchange which the traveller will receive in Madrid, Bilbao, and Seville: in other cities he will be fortunate if he receive 96½ r.; this greatly depends upon the rate of exchange with England; at times he will receive a higher price.

Paper money should be avoided, except by those who wish to make a lengthened stay in any of the larger towns, when local bank notes may be used. It is, however, important for the traveller to know that the notes of no bank in Spain (not even those of the Bank of Spain) are circulate out of the city or town in which they are issued.

The usual mode of drawing on England is by bills at 90 days after sight, at a *usance* and half, 60 days being the *usance*. The traveller who draws at sight, "*corto*," or at shorter dates, or "*a treinta dias*," at

* The exact value, however, is uncertain, since these large coins are much worn by time, and the *minting* by the fraudulent, and seldom have preserved their legal weight and value. Those thus deficient ought to be accompanied with a certificate, wherein is stated their exact diminished weight and value. This certificate may be obtained in the principal towns from the "*contraste*," or "*del medidor*," the person who is legally authorized to weigh gold coins supposed to be light, and his place of abode is well known. All this, however, leads to constant disputes and delays, and the stranger must take care when he receives *onzas*, except from first-rate Spanish bankers or merchants, to see that these great coins are of correct weight: two grains are generally allowed for wear. It is better to have nothing to do with any *onzas* whatever. Google

metro = 1093 yards 2 inches, = $\cdot 621$ of an English mile. A Spanish *legua* = 5·555 kilometres = $3\frac{1}{2}$ English miles. A Spanish *vara* consists of 3 pies (feet), each of 12 pulgadas (inches), each of 12 lineas (lines), and equals 2·782 English feet. The English mile = 1925 $\frac{1}{2}$ Spanish yards. The English foot is 13 Spanish inches.

RELATIVE SCALE of SPANISH and ENGLISH WEIGHTS, DISTANCES, and MEASURES.

<i>Spanish.</i>		<i>Weights.</i>		<i>English equivalent.</i>	
12 Granos	.. =	1 Tomin.			
3 Tomines	.. =	1 Adarme.			
2 Adarmes	.. =	1 Dracma	.. ..	=	Drachm.
8 Dracmas	.. =	1 Onza	.. ..	=	Ounce.
8 Onzas	.. =	1 Marco	.. ..	=	Marc.
2 Marcos	.. =	1 Libra	.. ..	=	Pound.
25 Libras	.. =	1 Arroba	.. ..	=	Quarter of Cwt.
4 Arrobas	.. =	1 Quintal	.. ..	=	Hundred Weight.

Distances.

12 Lineas	.. =	1 Pulgada	.. ..	=	Inch.
12 Pulgadas	.. =	1 Pie	.. ..	=	Foot.
1 $\frac{1}{2}$ Pie	.. =	1 Codo	.. ..	=	Cubit.
2 Codos	} .. =	1 Vara	.. ..	=	Yard.
3 Pies					

Corn and Dry Measures.

4 Ochavillos	.. =	1 Ochavo	.. ..	
4 Ochavos	.. =	1 Cuartillo	.. ..	=	Pint.
4 Cuartillos	.. =	1 Celemin	.. ..	=	Peck.
12 Celemines	.. =	1 Fanega	.. ..	=	About one Cwt.
12 Fanegas	.. =	1 Caiz	.. ..	

Our quarter is about 5 Fanegas, 1 $\frac{1}{2}$ Celemin. 1 bushel is about 7 $\frac{1}{2}$ Celemines.

An *Aranzada*, or Spanish acre, is as much land as a pair of oxen can plough in a day; a *Fanega* is that quantity which requires a *Fanega* of grain to sow it.

Liquid Measures, Winc, &c.

4 Copas	.. =	1 Cuartillo	.. ..	=	Pint.
4 Cuartillos	.. =	1 Azumbre	.. ..	=	About $\frac{1}{2}$ a gallon.
2 Azumbres	.. =	1 Cuartilla	.. ..	=	About a gallon.
4 Cuartillas	.. =	1 Arroba	.. ..	=	About 3 $\frac{1}{2}$ gallons or 32 pints.
29 Arrobas	.. =	1 Bota o Pipa	.. ..	=	About 110 to 115 gallons.

About 7 Cuartillos make our Gallon.

§ 5.—STEAM COMMUNICATIONS.

The whole line of coast, an extent of nearly 600 leagues, is provided with steamers. The Peninsular and Oriental Steam Navigation Company, which takes her Majesty's mails on to Malta and Alexandria, offers a regular conveyance from London to Gibraltar; they leave Southampton once a week, and make the passage to Gibraltar in about

5 days. To secure passages and to obtain information of every kind, applications may be made at the Company's office, No. 122, Leadenhall Street, or at Oriental Place, Southampton. The Company publishes a little *Handbook*, which contains everything necessary to be known, as to days of departure, fares, &c. As these are liable to annual changes, travellers should apply personally or by letter addressed to the secretary, and may be assured that they will meet with great civility and attention. The Company has agents in the principal seaports abroad, of whom all necessary information can be obtained on the spot.

Messrs. John Hall's steamers—office No. 1 New London Street—for passengers and freight, leave London weekly for Lisbon, Gibraltar, Malaga, and Cadiz. They leave Cadiz on *Thursdays* for Lisbon, Vigo, and London. The journey takes 8 days. Fares, 1st class from London to Cadiz, 8*l.* 8*s.*

Steamers run weekly from Liverpool to Barcelona, stopping at Gijon, Vigo, Almeria, Valencia, Coruña, Cadiz, Cartagena, Tarragona, Carril, Malaga, Alicante, Barcelona.

Messrs. MacAndrew's steamers leave London three times a week for Gijon and Bilbao, stopping at Coruña, Malaga, Barcelona, Vigo, Alicante, Bilbao, Cadiz, Valencia, Gijon.

The fine *French Steamers* which go from Oran to Marseilles, touch at Cartagena on *Thursdays* at midday; 1st cabin, 110 frs.; 2nd cabin, 80 frs.

Steamers leave *Alicante* on *Tuesdays*, stopping at Valencia, Barcelona, and reach Marseilles on Sundays; 1st cabin, without food, 300 reals; 2nd cabin, without food, 200 reals.

Steamers from Valencia to Marseilles on *Wednesdays*; 1st cabin, 300 reals; 2nd cabin, 200 reales. Steamers leave Barcelona for Marseilles on *Wednesdays* at 4 o'clock; 1st cabin, 228 reals; 2nd cabin, 171 reals. For further information apply to Sr. Ramirez, Calle de Alcala, 12, the chief Spanish agent.

The steamers on their arrival at Spanish ports are soon surrounded with boats to convey passengers on shore, the demands of the unconscionable crews rising with the winds and waves. The proper charges per *tarif* are a *peseta* per person, two reals per portmanteau, and one for each smaller package; a passenger without luggage has to pay two reals for being landed, or put on board. The word "*tarifa*" itself generally settles disputes.

The foreign steamers are neither such good sea boats, nor so regular or well manned as their English competitors. From *La Teste*, near Bordeaux, one runs at uncertain intervals during the summer months to *San Sebastian* and *Bilbao*.

There is regular steam communication between *Cadiz* and *Marseilles*. The steamers usually remain about half a day at *Algeciras*, a whole one at *Malaga*, a few hours at *Almeria*, half a day each at *Cartagena* and *Alicante*; a whole day at *Valencia*, a few hours occasionally at *Tarragona*, and two days at *Barcelona*. The boats of the Lopez line are good, but they have ceased to touch regularly at any ports except Barcelona. The exact particulars, times of sailing, fares, &c., may be ascertained from the local agents. Passengers by steamer can either take their tickets on board, or at the steamer office, at port of embarkation.

Remember, if you wish to forward baggage or packages by these steamers, to have them carefully directed to the person to whom they are consigned, and to take a receipt for them and forward it per post to your correspondent, desiring him to send for the articles the moment the steamer arrives, otherwise they will be liable to be left on board or lost.

§ 6.—RAILWAYS AND ROADS—DILIGENCES—HORSES AND MULES.

Railways in Spain. 1878.

<i>Barcelona to the French Frontier</i> , by Girona, Figueras, and Port Bou.	<i>Madrid to Cartajena</i> , by Alcazar, Albacete and Murcia.
— <i>to Girona</i> , by Granollers, Hostalrich, and Empalme.	— <i>to Córdoba</i> , by Alcazar, Manzanares, and Menjibar.
— <i>to Vich</i> , by Granollers.	— <i>to Oropesa</i> , by Torrijos and Talavera.
— <i>to Zaragoza</i> , by Lérida.	— <i>to Toledo</i> , by Aranjuez.
<i>Bayonne to Madrid</i> , by Alsasua, Vitoria, Burgos, Valladolid, Avila, and Escorial.	— <i>to Valencia</i> , by Albacete, La Encina, and Jativa.
<i>Bilbao to Madrid</i> , by Miranda de Ebro, Burgos, and Valladolid.	<i>Medina del Campo to Salamanca</i> , by Cantalapiedra.
— <i>to Zaragoza</i> , by, Miranda de Ebro, Logroño, and Castejon.	— <i>to Zamora</i> , by Toro.
<i>Ciudad real to Belmez.</i>	<i>Palencia to Leon</i> , by Sahagun.
<i>Cordova to Belmez.</i>	<i>Palma to Inca and Sineu</i> (Balearic Islands).
— <i>to Granada</i> , by Antequera and Loja.	<i>Santiago to Carril</i> (in progress to Pontevedra).
— <i>to Malaga</i> , by Montilla and Bobadilla.	<i>Sevilla to Cadiz</i> , by Utrera and Jerez.
— <i>to Sevilla.</i>	— <i>to Granada</i> , by Osuna and La Roda.
<i>Gijon to Pola de Lena</i> , by Oviedo (in progress to Leon).	— <i>to Carmona</i> , by Alcala and Mairena.
— <i>to Sama.</i>	<i>Tarragona to Barcelona.</i>
<i>Jerez to San Lucar.</i>	— <i>to Borjas</i> (in progress to Lérida).
<i>Leon to Brañuelas</i> (in progress to Villafranca and Orense).	<i>Vadollano to Linares.</i>
— <i>to Busdongo</i> (in progress to Pola de Lena).	<i>Valencia to Tarragona</i> , by Murviedro, Castellon, and Tortosa.
<i>Linares to Almeria</i> (in construction).	<i>Venta de Baños to Santander</i> , by Palencia, Alar del Rey, and Reinosa.
<i>Lugo to Coruña</i> , by Betanzos.	<i>Zaragoza to Huesca</i> , by Tardienta.
<i>Madrid to Alicante</i> , by Alcazar de San Juan, Albacete, and Venta La Encina.	— <i>to Madrid</i> , by Guadalajara.
— <i>to Badajoz</i> , by Alcazar, Manzanares, Ciudad Real and Mérida.	— <i>to Pamplona and Alsasua</i> , by Castejon.
	— <i>to Pina.</i>

The railroad (Ferro Carril, or Camino de Hierro) now connects most of the principal cities of Spain. Whilst in 1848 only 18 Eng. miles of rail were open, in 1863 the amount of mileage had increased to 2216; and now it may be estimated, according to the statement given by the Director of Public Works, that 6500 kilometres are open to public traffic. The rlys. of Spain were constructed principally by means of French capital, and at an enormous cost. They are, perhaps, the worst constructed and the worst managed lines in the world.

Although the pace is slow compared with other parts of Europe, yet

the advantage they afford in a quick transit over such dreary regions as the plain of Castile and La Mancha is immense. On most lines only 2 trains run in the 24 hours, and the fine scenery is often passed in the dark. The stoppages are frequent and long, and the delays at junction stations often wearisome, and of many hours' duration. The secondary stations are often mere hovels, with very imperfect separation between the lower and upper classes. The extreme filthiness of every place to which railway employers and passengers of every class have access in common is much to be deplored. English ladies will be glad to know that in most of the trains a first-class carriage is set apart for ladies only, marked "*Reservado para Señoras*." A well ordered closet carriage, one for men and one for women, is attached to every train. Luggage robberies on railways are not uncommon. Travellers are advised not to put money or valuables into the trunks which go in the van. Passengers are allowed to take a portmanteau or small amount of the luggage in the carriage with them. Travellers are advised to buy the official railway guide, published monthly, *Indicador de los Caminos de Hierro de España y Portugal*, price 2 reals. It may be had at the railway stations and libraries.

Although the principal stations are provided with very tolerable *Buffets*, it is prudent to take a basket of provisions, whether by rail or any other conveyance, in Spain.

Since the introduction of the railway system into Spain, there has been a marked development in the construction of high roads also; thus whilst the total length of roads existing in Spain in 1855 was only 592½ Eng. m., it may be calculated that nearly 69,500 kilometres are either already open or in process of construction (1878). But even this amount is quite disproportionate to the wants of a country like Spain, which has an area of 126,759,000 statute acres.

The old *Caminos Reales*—*Carreteras Generales*—(royal roads) of Spain are eight in number: they branch forth from the capital like spokes of a wheel, and run to *Irun*, to *Barcelona* by *Zaragoza*, to *Cádiz* by *Seville*, to *Malaga* by *Granada*, to *Pamplona* by *Soria*, to *Valencia* by *Alicante*, to *Coruña* and *Oviedo* by *Valladolid*, and to *Portugal* by *Bragança*. These first-class roads are also called *Arrecifes*, from the Arabic word for *chaussées*, causeways: they are made on the Macadam system, admirably engineered, and kept in tolerable repair; ordinary but carriageable roads are called *caminos carreteros*, *caminos de carreta*, *de carretera*, and are just practicable: bridle-roads are called *caminos de herradura*. Bye-ways and short cuts are termed *trochas*, *traviesas* and *caminos de atajo*, and familiarly and justly called *caminos de perdices*, roads for partridges; nor should any man in his senses or in a wheel-carriage forget the proverb *no hay atajo sin trabajo*—there is no short cut without hard work. A *rambla*—Arabic *raml*—sand, serves the double purpose of a road in summer for men and beasts, and a river-bed in winter for fish and wild-fowl.

Internal locomotion has been facilitated throughout the Peninsula, as regards public conveyances in connexion with the railways, but the progress is slow.

In travelling by *Diligence* (called *Diligencia*), the distances are usually regulated and paid for—not by posts, but by leagues, *leguas*, of

20,000 feet, or 20 to a degree of the meridian, and somewhat less than three miles and a half English, being the nautical league of three geographical miles. The official measure of distance is now the French kilo. The country leagues, especially in the wilder and mountainous districts, are calculated more by guesswork than measurement. Generally you may reckon by *time* rather than distance, the sure test of slow coaching, and consider the *league* a sort of German *stunde*, an *hour's* work. The term "*legua*" is modified by an explanatory epithet. "*Larga*," or long, varies from four to five miles. "*Regular*," a very Spanish word, is used to express a league, or anything else that is neither one thing nor another, something about the *regular* post league. "*Corta*," as it implies, is a *short* league, three miles.

The public coaches or *diligencias* are based, in form and system, on the French diligence, from whence the name is taken; these copies are preferable to their originals, inasmuch as the company which travels by them, from the difficulties of travelling with post-horses, is of a superior order to those who go by the diligence in France, and the Spaniard is essentially much higher bred than his neighbour, especially as regards the fair sex. The Spanish diligences go pretty fast, but the stoppages, delays, and "behind time" are terrible.

Travelling in the *diligencia*, odious in itself, is subject to the usual continental drags, *billetes*, and etceteras previous to starting; the prices are moderate, and vary according to the places, the best division is the *Berlina* (called Coupé in France), the second best is the *Interior*, the third the *Coupé* or Banquette; but half the quantity of luggage (15 kilos = 30 lbs.) is allowed by diligence as is allowed by railway, and a heavy charge made for all extra. Be careful as to directions on your luggage, avoiding the "*Esq.*," and have it all registered; and take your place in time too, as the *diligencias* are often crowded, especially during summer; the passengers are under the charge of a conductor, the *mayoral*; meals are provided at the coaches' own baiting inns or *paradores*; they are sufficient in quantity, enduring in cookery, and reasonable in charges.

As a pedestrian tour for pleasure is a thing utterly unknown in Spain, except in the northern provinces, *excursions on horseback* are truly national and preferable, and bring the stranger in close contact with Spanish man and nature. Horses or mules may be hired in most large cities, or the traveller to whom time is no object may join the caravans of the regular muleteers and carriers, who ply from fixed places to others. These *arrieros* (arré—Arabic "gee up"), *cosarios y ordinarios*, have their well-known inns or houses of call, and stated days of arrival and departure: they are honest sociable fellows, full of songs, yarns, lies, and *incorrect* local information.* Those who can only ride on an English saddle should procure one before starting, and every man will do well to bring out a good pair of English spurs, with some spare sets of rowels, and attend to their efficient sharpness, for the hide of a Spanish beast is hard and unimpressionable.

It cannot be said that the animals owned by Spanish muleteers are

* Heavy luggage may always be sent from town to town by these *arrieros*, whose *recuas de acemilas*, or droves of baggage-mules, do the office of our goods-train.—N.B. Remember to be careful in the directions, to take a receipt and forward it per post to the Host (Amo) of the Fonda where you intend taking up your quarters, desiring him to send for them.

pleasant to ride, nor indeed are the hacks, *hacas*, and cattle usually let for hire much better; to those, therefore, who propose making an extensive riding tour, especially in the provinces of Galicia, Estremadura, and Aragon, the better plan is to perform it on their own animals, the masters on horses, the attendants on mules. The chief points in such journeys are to take as few traps as possible, trunks—the impedimenta of travellers—are thorns in their path, who pass more lightly and pleasantly by sending the heavier luggage on from town to town: “attend also to the provend,” as the commissariat has ever been the difficulty in hungry and thirsty Spain. Each master should have his own *Alforjas* or saddle-bags, in which he will stow away whatever is absolutely necessary to his own immediate wants and comforts, strapping his cloak or *manta* over it. The servant should be mounted on a stout mule, and provided with strong and capacious *capachos de esparto*, or peculiar baskets made of this useful Spanish grass; one side may be dedicated to the wardrobe, the other to the larder; and let neither master nor man omit to take a *bota*, or leather wine-bottle, or forget to keep it full; spare sets of shoes for horses and mules, with nails and hammer, are also essential. When once off the beaten tracks, those travellers who make up their minds to find *nothing* on the road but discomfort will be the least likely to be disappointed, while by being prepared and fore-armed they will overcome every difficulty—*hambre prevenido, nunca fué vencido*, a little foresight and provision gives small trouble, and ensures great comfort. The sooner all who start on riding tours can speak Spanish the better, as polyglot travelling servants are apt to be rogues. In the absence of a trustworthy courier a retired cavalry soldier is a good man to take, as he understands horses, and knows how to forage in districts where rations are rare. Few soldiers are more sober, patient, and enduring of fatigue than the Spanish; eight reals a day, food, lodging, and some dress, with a tip at the end, will be ample pay. A Spanish servant (whether professional courier or soldier) must be treated with civility, and abusive speech avoided.

It is desirable for the traveller to carry with him some anti-cholera medicine, and a bottle of Henry’s magnesia. It is difficult to have English prescriptions made up in Spain. For dysentery the usual Spanish remedy is rice-water, which soon stops the diarrhoea, and is an excellent remedy. It is well also to have a supply of tea and French brandy, and small metal teapot, neither of these being procurable except in the larger towns. Spaniards always take a day’s provision with them. An india-rubber bath will be found a great comfort. In diligence travelling it is well to do likewise, but in journeys by rail it is quite unnecessary, as sufficient time is allowed at all first-class stations, where *bagets* are provided with excellent food.

§ 7.—POST-OFFICE AND LETTERS.

As regards Post-offices and Letters, the general correspondence of Spain is tolerably well regulated; a single letter, *una carta sencilla*, must not exceed 15 gramos; the charge for postage increases with the weight. The English system has been introduced; a uniform charge

for postage—by weight—now prevails over Spain, irrespective of distance. The stamps are called *sellos*. Letters to any part of Spain pay 10 cent. of *peseta*, and besides an accidental extra stamp of 15 centimos as *impuesto de guerra*, for 15 grammes. To France and England, 25 centimos for the same weight, without the extra stamp. One *sello de guerra* is sufficient, whatever may be the weight of the letter. Postage stamps cannot be bought at the post-office; they must be procured at the government cigar, tobacco depots (*Estancos*), which are distinguished by having the government arms over the door. English newspapers are free to Spain; pamphlets and papers fastened like ours, with an open band or *faja* for directing, are charged to any part of Spain or her colonies, 5 cent. for every 50 grammes. To England and France 10 cent. for every 50 grammes. Post-cards for any part of Spain 5 cent. and, besides, the extra stamp of 15 cent. of *impuesto* used for letters; for inside a town the extra stamp of 5 cent. is required. Letters for inside a town whatever their weight 5 cent., and an extra stamp of *impuesto* of 5 cent. Letters from or to England must be prepaid, or they will be charged double postage. Travellers may have their letters addressed to them at the post-office, but they are strongly recommended to have them directed to some friend or banker, to whom subsequent instructions may be given how and where to forward them. Letters which are not specially directed to a particular address are deposited at the post-office, and can only be obtained on the presentation of the passport. The old system of alphabetical lists is no longer in use. When letters remain unclaimed they are forwarded to the central Dead-letter office, there to be opened and returned to their writers, as is the case with non-delivered letters in the United Kingdom. Prudent tourists should urge home correspondents, especially their fair ones, to direct simply, and to write the surname in large and legible characters. The best mode, while travelling in Spain, is to beg them to adopt the Spanish form—"Señor Don Plantagenet Smythevilla." The traveller should always put his own letters into the post-office, and himself affix the stamps on them. Travellers, when settled in a town, may, by paying a small fixed sum to the post-office clerks, have a separate division, "*el apartado*," and an earlier delivery of their letters. Letters directed to a private address or to an hotel, are left by a postman, "*el cartero*," who is entitled to charge one *cuarto* for each letter, on delivery.

§ 8.—TELEGRAPH OFFICE AND TELEGRAMS.

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The name, address of person to whom it is sent, and the place also to which sent, are all included in the 20 words allowed and charged for as one message.

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§ 9.—SPANISH INNS: FONDA, POSADA, VENTA.

Railways, and the improvement of public conveyances, by leading to increased travel and traffic, have caused some corresponding change for the better in the quantity and quality of the houses destined for the accommodation of wayfaring men and beasts. As they are constantly changing, it is not easy to give their names in every small and out-of-the-way place. These conveniences are of varied denominations, degrees, and goodness. 1st is the *Fonda* (the oriental *Funduck*), which is the assumed equivalent to our hotel, as in it lodging and board are furnished; 2nd is the *Posada*, in which, strictly speaking, only the former is provided; thirdly comes the *Venta*, which is a sort of inferior *posada* of the country, as distinguished from the town; at the *Venta* the traveller finds the means of cooking whatever provisions he has brought with him, or can forage on the spot. These *khans* are generally larderless, although the *ventero*, as in Don Quijote's time, will answer, when asked what he has got, *Hay de todo*, there is everything; but *de lo que V. trae*, "of what you bring with you," must be understood.

The traveller, when he arrives at one of these *Posadas*, in rarely-visited places, should be courteous and liberal in using little conventional terms of civility, and not begin by ordering and hurrying people about; he will thus be met more than half-way, and obtain the best quarters and accommodation that are to be had. Spaniards, who are not to be driven by a rod of iron, may be tickled and led by a straw. Treat them as *caballeros*, and you put them on their mettle at once, when they generally behave themselves as such. No man who values a night's rest will omit on arrival to look at once after his *bed*: a cigar for the *mozo*, a compliment to the *muchacha*, and a tip, *una gratificación*, seldom fail to conciliate and secure comfort.

The "*ventorrillo*" is a minor class of *venta*, and often nothing more than a mere hut, run up with reeds or branches of trees by the roadside at which water, wine, and bad *aguardiente* (aniseed, true *agua* *blanca*) are to be sold. In out-of-the-way districts the traveller, in the *inter* of inns, will seldom be perplexed with any difficulty of selection, the golden rule will be to go to the one where the diligence puts up—*El Parador de las Diligencias*. The simple direction, "*vamos a la fonda*," let us go to THE inn, will be enough in those small towns where the name of an inn is not given in the Handbook, for the

question in such out-of-the-way places is rather, *Hay posada, y donde esta?* (*Is there an inn, and where is it?*) than Which is the best inn?

Spanish inns are generally clean, the best are kept by Italians or Swiss. Water is generally abundant, and Spaniards drink very freely of it, but it is apt to disagree with foreigners, until acclimatized. The common table-wine is wholesome and palatable, when care has been taken not to bottle it in hogskins, which give it a taste of leather, and often of the common spirit (*aguardiente*) of the country, with which the wine-skins are prepared. Most of the first-class hotels have tolerable red and white wine on the table. A better wine is the *Valdepeñas*, which can be had for an extra charge of 4 reals per bottle. The charges of the native inns are not exorbitant; generally 20 to 30 r. (6s.) to 50 r. (10s.) a-day are charged for bed and board, according to size of bedroom, water is not charged for, and including breakfast, and dinner with wine. In Sevilla, Barcelona, Cadiz, and Madrid, the charges are dearer, and in all places where establishments are set up on what is called the English or French system, foreign prices are demanded. Those who propose remaining more than a night in a town may make their own bargain with the innkeeper as soon as they have been shown their rooms: a question as to the usual charges of the hotel (which *always* include everything *en pension*), politely asked, will ensure an immediate rejoinder, and the traveller may be then satisfied that he will *not* be overcharged: if he intends to make a long stay, he can make *special* terms, or he can go into a Boarding-House, "*Casa de Huespedes*," where he will have the best opportunity of learning the Spanish language, and obtaining an idea of the national manners and habits. These establishments are constantly advertised in the local newspapers, and the houses themselves may be known externally by a white paper ticket attached to the extremity of one of the window balconies; for if the paper be placed in the middle, it only means "unfurnished lodgings to let here." The traveller will always be able to learn from the consul, his banker, or from any respectable inhabitant, which of these boarding-houses enjoys the best reputation, or he may himself advertise in the papers for exactly the sort of thing he wants.—N.B. Each traveller is strongly advised to provide him (or her) self with a *pillow*, as it will be found most valuable in out-of-the-way places, and will also be very convenient in the railway carriage and diligence for night travelling. The pillows at most of the Spanish hotels are execrably hard and *flocky*, and are in fact the only part of the sleeping accommodation to which any reasonable objection can be taken.

Mosquito-nets are indispensable during June, July, August, and September. The bedsteads in first-class inns are usually furnished with them, but not in the country inns. The linen is generally clean, but it is always well to be supplied with Persian powder during the summer months. The bed-rooms are destitute of carpets. The iron beds are without curtains; they seldom have fireplaces, but in winter a brazier is lighted. The domestic arrangements in general in the Spanish hotels and lodgings are very bad. The only way that an improvement is ever to take place is to complain incessantly to the servants, and insist upon cleanliness whenever necessary.

§ 10.—SPANISH ROBBERS—NEW POLICE—CIVIL GUARDS.

Undoubtedly on the long highways of a thinly-peopled land, accidents may occur. But robbery has for years been the exception, rather than the rule, in Spain; and latterly precautions have been so increased that some ingenuity must be displayed in managing to get waylaid and pillaged—not that to the very ambitious for such events, or to the imprudent and incautious, the thing is altogether impossible. (See Ford's 'Gatherings from Spain,' for particulars concerning the robbers of the past.)

The best plan is for the traveller never to trouble his head about the matter, nor to frighten himself with shadows of his own raising; let him turn a deaf ear to the yarns of muleteers, and the "positive facts" of waters; nevertheless, he will do well in suspicious places to abjure foolish chattering about his plans, lines of route, hours of starting, and so forth. Englishmen, except when well armed and travelling in numbers, should never attempt resistance against Spanish robbers, as it is generally useless, and may lead to fatal consequences; whereas a frank, good-humoured surrender, presence of mind, and a calm, courteous appeal to them as *Caballeros*, seldom fails to conciliate the "gentlemen," and to chloroform the discomfort of the operation.

The regular and really formidable robbers have entirely disappeared on the high roads, in consequence of the institution of a body of well-armed men, admirably disciplined (part mounted) as Gens-d'Armes, who are stationed on the principal routes as escorts and patrols. They are called *Guardias civiles*, to distinguish them from *military* and *rural* guards.

Civil Guards of Spain.—This noble body of men is composed of 20,000 Foot and 5000 Horse Guards, or Gendarmerie, first organised 1844-45: they are dressed in dark blue tunic and trousers of same colour, light buff-coloured belts, and armed with Remington rifles; some have the short, some the long rifle.

The *Guardias civiles* are under military law; their punishments and penalties exceptionally severe.

Their *esprit de corps* is marvellous, and hardly one man in 1000 per annum commits any fault or dereliction of duty.

Their ranks are composed of the high character, and long-service men of the Spanish army; and of cadets from the College, near Madrid, where all the orphan children of Civil Guards who have died in the pursuance of their duty, are educated, free of expense, for the force.

The duties of the Civil Guards are much the same as those of the Irish Constabulary, whom they greatly resemble, in organisation, physique, &c.

They are stationed, in *couples*, in every town and small village, and in small barracks along every frequented high-road, and in squads of from 25 to 50 in Spain's larger cities. They are *police*, without being spies; *soldiers*, without being liable to be called on for service beyond the Peninsula. They perform their duties as police most effectively. Not a robbery is committed but what these men find out, and, thanks only to their exertions, Spain is now well-nigh

[Spain.]

free of robbers. These men meet every train at every station, examine passports with courtesy, check everything that is wrong, as well by their presence and *morale*, as by the strong arm of the law. They escort prisoners from one prison to another, and, knowing how uncertain in its action is Spanish law, they constantly shoot down a murderer, taken red-handed, or trying to escape when on the march with them from prison to prison. They have done more to establish order in Spain than any other body. The men are 5 feet 8 inches in stature, well set-up and powerful. Their head is a General in the army, living in Madrid, with the title of Director-General. Their officers are nearly all of the middle class, say, of the class of tradesmen. All members of the force *must read and write well*. Promotion from the ranks is the rule, not the exception. They live in barracks, mess together, and associate but little with the outer world.

The force supports a weekly periodical, called *Boletín oficial de La Guardia Civil*, first started in 1858. The rules of the corps are arranged in the *Cartilla*, gambling being entirely prohibited. "The couples engaged in patrolling the roads must walk twelve paces apart from one another, so as not to be both surprised at once." The rules for protection of persons and property prescribe the proper conduct for every emergency, such as earthquakes, fires, floods, wayfarer losing his way, and so on, duly laid down. The cavalry carry heavy dragoon swords of Toledo make, and revolvers and short carbine. The foot soldiers—for soldiers they are, and trained to act in couples as well as in large bodies,—Remington rifle and bayonet, and sometimes revolvers. The safety of property in Spain may, without exaggeration, be said to depend on this most excellent force. No Civil Guard is allowed to accept a reward, however great be his service to you.

§ 11. POPULATION AND REVENUE OF SPAIN: EDUCATIONAL STATISTICS, &c.

Population in 1868, 15,673,248, of whom 3,129,921 knew how to read and write, 705,778 could read only. It was officially stated in 1877 that the census of 1870 demonstrated that the population of Spain was 16,809,913; * and according to the census for the year 1878, the population of Spain numbers over 17,000,000.

Revenue for the year 1877-1878. This has been estimated (officially) at 734,360,580 pesetas, or francs: the state expenses are estimated (officially) at 734,485,458 pesetas. (See '*Gaceta*,' July 12th, 1878.)

The Revenue has always been badly collected, and at an enormous cost. Every impediment has been placed in the way of intended investors of capital in the Peninsula. But in spite of every obstacle which successive governments—each (if possible) worse than its predecessor—could throw in the way of Spanish progress, that progress has been most marked during the last 20 years. Since then the population and revenue have increased, and a marked improvement is perceptible in the education of the people.

* *Movimiento de la Poblacion de España en el decimo de 1861 a 1870—por el Instituto Geografico y Estadístico, Mad., 1877.*

§ 12.—HINTS TO INVALIDS—CLIMATE.

The superiority of the climate of the South of Spain over all other regions of Europe has been ably demonstrated in the practical treatise of Dr. Francis.* Fair Italy, with her classical prestige, her catholic associations, her infinite civilization, and ready access, has long been the land of promise to our travellers expatriated in search of health. But steam and rail have now annihilated time and space, and have opened the path to Spain, at the same time that the delusions and dangers of banditti and garlic have ceased to frighten even the most timid female. Independently of a more southern latitude, the geometrical configuration of Spain is superior. While the *Apennines*, the backbone of Italy, stretching N. to S., offer no barrier to northern cold, the *sierras* of Spain, running E. and W., afford complete shelter to the littoral strips. Again, where the skiey influences of Italy are enervating and depressing, the climate of the Peninsula is bracing and exhilarating. Free as a whole from malaria, *dryness* is the emphatic quality of the climate. Tarragona, Murcia, and Malaga, may be pronounced the most favoured winter residences in Europe.

As Spain itself is a conglomeration of elevated mountains, the treeless, denuded interior, scorching and calcined in summer, keen, cold and windblown in winter, is prejudicial to the invalid; the hygienic characteristics of the maritime coasts to the N.W. from Vigo to San Sebastian, are soothing and sedative—a relaxing influence prevailing as the French frontier is approached; the coast-line from Barcelona to Cadix is more bracing and exhilarating. Tarragona possesses perhaps the most agreeable climate in Europe, whilst farther S. (in Murcia) occur the driest regions in Europe, with Malaga for the happy medium.

The benefits derived by well-timed change of climate in cases of consumption, dyspepsia, bronchitis, and chronic complaints, the climacteric failure of *vis vite*, and the vivifying influence on the health of mind and body—re-oxygenated, as it were—are matters of fact. The stimulus of glowing light, and the effect of warm and constant sunshine on surfaces chilled by the wet blanket of fog and cloud, works wonders. The water drunk in Spain, where—in the warmer portions—diabetes and dropsy are little known, is deliciously pure. The wines of Navarre, Valdepeñas, and Aragon, are cheap and wholesome. The *cuisine*, in a country where people eat to live, not live to eat, will indeed keep body and soul together, but will tempt no weak and wearied stomach to repletion. The peptic benefits of climate on the natives are evident by the way they digest an oil, vinegar, and vegetable diet, and survive chocolate, sweetmeats, and bile-creating compounds. The *sustaining* effect is proved by the untiring activity of the very under-fed masses, where many seem to live on air, like chameleons. The brain, again, in a land of *No se sabe*, and where there is no great reading public, is left in comparative rest. In southern Spain the invalid leads a quiet, oriental, *dolce-far-niente* existence, calm in the climate itself, which leaves Nature to her full *vis medicatrix*. To

* 'Change of Climate,' &c., with an account of the most eligible places of residence for invalids in Spain, Portugal, Algeria, &c., by D. J. T. Francis, M.D. London, 1853.

be always able to bask in the open air, to throw physic to the dogs, to watch the sun, the stars, the country, the blue Mediterranean, and the people, with the satisfaction of every day getting better, are consolations and occupations sufficient.

§ 13.—MINERAL SPRINGS AND SEA-BATHING.

These are very numerous, and have always been much frequented. In every part of the Peninsula such names as *Caldas*, the Roman *Calidas*, and *Alhama*, the Arabic *Al-hāmūn*, denote the continuance of baths, in spite of the changes of nations and language. From *Al-hāmūn*, the Hhamman of Cairo, the name of our comfortable Jermyn Street Hummums is derived; but very different are the Spanish accommodations, which are mostly inadequate, and inconvenient. The *Junta Suprema de Sanidad*, or Official Board of Health, has published a list of the names of the principal baths, and their proper seasons. At each a medical superintendent resides, who is appointed by Government.

The most important of these establishments, and where a certain degree of comfort can be obtained for invalids, and which are remarkable for their admirable situation are—Santa Agueda, Alzola, Arrechavaleta and Cestona (in the Basque Provinces), *Caldas de Oviedo* (Asturias), *Ontaneda* (Santander), *Fitero* (Navarra), *Panticosa* (Huesca), *Caldas de Mombuy* and *la Puda* (Cataluña), *Alhama de Aragon*, *Lanjaron* (Granada), *Carratraca* (Malaga). In the *Almanaque de España*, easily to be found everywhere, a list is also given of the properties of these medicinal waters, their locality and season.

Sea-bathing, during the summer and autumn months, is very enjoyable on the N.W. coasts of Spain. The most fashionable sea-side resort is St. Sebastian, which is frequented by the best Madrid society. *El Sardinero*, near Santander, is also much resorted to. *Zarauz*, *Deva*, and *Saturrarán* are more suited to quiet people who wish for economy.

Gijón is the most fashionable sea-bathing locality of Asturias; but at the hamlets on the coast, *Luanco*, *Luarca*, &c., the bathing is very pleasant, the prices charged for lodgings most moderate, providing an agreement is made; the food, salmon, milk, and excellent fruits and vegetables most abundant; and the artist or student will find great enjoyment in the grand scenery and picturesque people.

On the shores of the Mediterranean there are numerous bathing establishments—at *Barcelona*, *Arenys del Mar*, a beautiful spot, *Alicante*, *Valencia*, *Malaga*, and *Cádiz*. The water of the Mediterranean is very different in temperature and chemical properties to that of the Atlantic; for some constitutions these baths are highly recommended, but the heat at those localities is so intense that autumn should be chosen. Bathing machines are not generally used in Spain, one of the few exceptions being at *Las Arenas*, near *Bilbao*; thatched huts, or *albercas*, are used. Men and women bathe separately.

§ 14. TOURS IN SPAIN.

Although the ravages of war, and the acts of the Gotho-Spaniards themselves, have destroyed and disfigured many of the most interesting

relics of the Moor—yet the remains of that elegant, industrious, and enlightened people are still, both in number and importance, quite unequalled in Europe: they will long continue to furnish subjects of interest and curiosity to travellers in the Peninsula.

Before pointing out objects to be observed in Spain, it may be as well to mention what is *not* to be seen, as there is no worse loss of time than finding this out oneself, after weary chase and wasted hours; and first let us advise the mere Idler and Man of Pleasure to go rather to Paris, Vienna, St. Petersburg, Florence, or Rome, than to Madrid and Spain, for Iberia is not a land of fleshly comforts, or of social sensual civilization. *Oh! dura tellus Iberiæ!*—God there sends the meat, and the evil one cooks:—formerly there were more altars than kitchens—*des autels de prêtres et pas un cuisinier*. Then again, those who expect to find well-garnished arsenals, libraries provided with the popular literature of the day, restaurants, charitable or literary institutions, polytechnic galleries, pale-ale breweries, and similar appliances and appurtenances of a high state of commercial civilization, had better star at home. Life in the country towns and villages of Spain is a Bedouin Oriental existence. Madrid itself is but a dear, second-rate European capital. The maritime seaports are, however, more amusing, and the *Alameda*, the church show, and the bull-fight, will be best enjoyed in the Southern provinces, the land also of the song and dance, of bright suns and eyes, wholesale love-making, and of not the largest female feet in the world.

Spain may perhaps interest a political economist, as offering a fine example of errors to be avoided, and a grand field for theories and plans of future reform and amelioration. Here is a land where Nature has lavished her prodigality of soil and climate, and which man has for the last four centuries been endeavouring to counteract. *El cielo y suelo es bueno, el entresuelo malo*. Here the tenant for life, and the occupier of the peninsular *entresol*, have long abused, with incurious squab, the goods with which the gods have provided him, and have preserved the country as a *terra incognita* to naturalists, and every branch of ists and ologists. Those, however, who aspire to the romantic, who wish to revel in the sublime and beautiful, will find subjects enough in wandering with lead-pencil and note-book through the singular country, this land of the green valley and ashy mountain, of the boundless plain and the broken sierra; through Elysian gardens of the vine, the olive, the orange, and the aloe, and trackless, silent, uncultivated wastes, the heritage of the bustard and bittern. Striking, indeed, and sudden is the change, in flying from the polished monotony of England, to the racy freshness of this still original country, where antiquity treads on the heels of to-day; where Paganism disputes the very altar with Christianity; where a want of much that is honest or merciful is blended with the most devoted heroic virtues; where ignorance and erudition stand in violent and striking contrast.

In suggesting lines of routes in Spain, a whole year would not suffice to exhaust the objects of natural history, antiquarian, ecclesiological, and fine art interest. A complete tour—the *grand tour*—may, however, be made in five months by those to whom time is an important con-

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In telegrams for Spain 5 words are allowed for the address. All telegrams are charged with an extra charge of 15 *centimos de peseta* for *impuesto de guerra*.

§ 9.—SPANISH INNS: FONDA, POSADA, VENTA.

Railways, and the improvement of public conveyances, by leading to increased travel and traffic, have caused some corresponding change for the better in the quantity and quality of the houses destined for the accommodation of wayfaring men and beasts. As they are constantly changing, it is not easy to give their names in every small and out-of-the-way place. These conveniences are of varied denominations, degrees, and goodness. 1st is the *Fonda* (the oriental *Funduck*), which is the assumed equivalent to our hotel, as in it lodging and board are furnished; 2nd is the *Posada*, in which, strictly speaking, only the former is provided; thirdly comes the *Venta*, which is a sort of inferior *posada* of the country, as distinguished from the town; at the *Venta* the traveller finds the means of cooking whatever provisions he has brought with him, or can forage on the spot. These *khans* are generally larderless, although the *ventero*, as in Don Quijote's time, will answer, when asked what he has got, *Hay de todo*, there is everything; but *de lo que V. trae*, "of what you bring with you," must be understood.

The traveller, when he arrives at one of these *Posadas*, in rarely-visited places, should be courteous and liberal in using little conventional terms of civility, and not begin by ordering and hurrying people about; he will thus be met more than half-way, and obtain the best quarters and accommodation that are to be had. Spaniards, who are not to be driven by a rod of iron, may be tickled and led by a straw. Treat them as *caballeros*, and you put them on their mettle at once, when they generally behave themselves as such. No man who values a night's rest will omit on arrival to look at once after his bed: a cigar for the *mozo*, a compliment to the *muchacha*, and a tip, *una gratificacióncita*, seldom fail to conciliate and secure comfort.

The "*ventorrillo*" is a minor class of *venta*, and often nothing more than a mere hut, run up with reeds or branches of trees by the roadside, at which water, wine, and bad *aguardiente* (aniseed, true *agua ardiente*) are to be sold. In out-of-the-way districts the traveller, in the matter of inns, will seldom be perplexed with any difficulty of selection, the golden rule will be to go to the one where the diligence puts up—*El Parador de las Diligencias*. The simple direction, "*vamos a la Posada*," let us go to THE inn, will be enough in those small towns where the name of an inn is not given in the Handbook, for the

question in such out-of-the-way places is rather, *Hay posada, y donde esta?* (*Is there an inn, and where is it?*) than *Which is the best inn?*

Spanish inns are generally clean, the best are kept by Italians or Swiss. Water is generally abundant, and Spaniards drink very freely of it, but it is apt to disagree with foreigners, until acclimatized. The common table-wine is wholesome and palatable, when care has been taken not to bottle it in hogskins, which give it a taste of leather, and often of the common spirit (*aguardiente*) of the country, with which the wine-skins are prepared. Most of the first-class hotels have tolerable red and white wine on the table. A better wine is the *Valdepeñas*, which can be had for an extra charge of 4 reals per bottle. The charges of the native inns are not exorbitant; generally 20 to 30 r. (6s.) to 50 r. (10s.) a-day are charged for bed and board, according to size of bedroom, water is not charged for, and including breakfast, and dinner with wine. In *Sevilla*, *Barcelona*, *Cadiz*, and *Madrid*, the charges are dearer, and in all places where establishments are set up on what is called the English or French system, foreign prices are demanded. Those who propose remaining more than a night in a town may make their own bargain with the innkeeper as soon as they have been shown their rooms: a question as to the *usual* charges of the hotel (which *always* include everything *en pension*), politely asked, will ensure an immediate rejoinder, and the traveller may be then satisfied that he will *not* be overcharged: if he intends to make a long stay, he can make *special* terms, or he can go into a Boarding-House, "*Casa de Huespedes*," where he will have the best opportunity of learning the Spanish language, and obtaining an idea of the national manners and habits. These establishments are constantly advertised in the local newspapers, and the houses themselves may be known externally by a white paper ticket attached to the *extremity* of one of the window balconies; for if the paper be placed in the *middle*, it only means "unfurnished lodgings to let here." The traveller will always be able to learn from the consul, his banker, or from any respectable inhabitant, which of these boarding-houses enjoys the best reputation, or he may himself advertise in the papers for exactly the sort of thing he wants.—N.B. Each traveller is strongly advised to provide him (or her) self with a *pillow*, as it will be found most valuable in out-of-the-way places, and will also be very convenient in the railway carriage and diligence for night travelling. The pillows at most of the Spanish hotels are execrably hard and *flocky*, and are in fact the only part of the sleeping accommodation to which any reasonable objection can be taken.

Mosquito-nets are indispensable during June, July, August, and September. The bedsteads in first-class inns are usually furnished with them, but not in the country inns. The linen is generally clean, but it is always well to be supplied with Persian powder during the summer months. The bed-rooms are destitute of carpets. The iron beds are without curtains; they seldom have fireplaces, but in winter a brazier is lighted. The domestic arrangements in general in the Spanish hotels and lodgings are very bad. The only way that an improvement is ever to take place is to complain incessantly to the servants, and insist upon cleanliness whenever necessary.

§ 10.—SPANISH ROBBERS—NEW POLICE—CIVIL GUARDS.

Undoubtedly on the long highways of a thinly-peopled land, accidents may occur. But robbery has for years been the exception, rather than the rule, in Spain; and latterly precautions have been so increased that some ingenuity must be displayed in managing to get waylaid and pillaged—not that to the very ambitious for such events, or to the imprudent and incautious, the thing is altogether impossible. (See Ford's 'Gatherings from Spain,' for particulars concerning the robbers of the past.)

The best plan is for the traveller never to trouble his head about the matter, nor to frighten himself with shadows of his own raising; let him turn a deaf ear to the yarns of muleteers, and the "positive facts" of waiters; nevertheless, he will do well in suspicious places to abjure foolish chattering about his plans, lines of route, hours of starting, and so forth. Englishmen, except when well armed and travelling in numbers, should never attempt resistance against Spanish robbers, as it is generally useless, and may lead to fatal consequences; whereas a frank, good-humoured surrender, presence of mind, and a calm, courteous appeal to them as *Caballeros*, seldom fails to conciliate the "gentlemen," and to chloroform the discomfort of the operation.

The regular and really formidable robbers have entirely disappeared on the high roads, in consequence of the institution of a body of well-armed men, admirably disciplined (part mounted) as *Gens-d'Armes*, who are stationed on the principal routes as escorts and patrols. They are called *Guardias civiles*, to distinguish them from *military* and *rural* guards.

Civil Guards of Spain.—This noble body of men is composed of 20,000 Foot and 5000 Horse Guards, or Gendarmerie, first organised 1844–45: they are dressed in dark blue tunic and trousers of same colour, light buff-coloured belts, and armed with Remington rifles; some have the short, some the long rifle.

The *Guardias civiles* are under military law; their punishments and penalties exceptionally severe.

Their *esprit de corps* is marvellous, and hardly one man in 1000 per annum commits any fault or dereliction of duty.

Their ranks are composed of the high character, and long-service men of the Spanish army; and of cadets from the College, near Madrid, where all the orphan children of Civil Guards who have died in the pursuance of their duty, are educated, free of expense, for the force.

The duties of the Civil Guards are much the same as those of the Irish Constabulary, whom they greatly resemble, in organisation, physique, &c.

They are stationed, in *couples*, in every town and small village, and in small barracks along every frequented high-road, and in squads of from 25 to 50 in Spain's larger cities. They are *police*, without being spies; *soldiers*, without being liable to be called on for service beyond the Peninsula. They perform their duties as police most effectively. Not a robbery is committed but what these men find out, and, thanks only to their exertions, Spain is now well-nigh

[Spain.]

free of robbers. These men meet every train at every station, examine passports with courtesy, check everything that is wrong, as well by their presence and *morale*, as by the strong arm of the law. They escort prisoners from one prison to another, and, knowing how uncertain in its action is Spanish law, they constantly shoot down a murderer, taken red-handed, or trying to escape when on the march with them from prison to prison. They have done more to establish order in Spain than any other body. The men are 5 feet 8 inches in stature, well set-up and powerful. Their head is a General in the army, living in Madrid, with the title of Director-General. Their officers are nearly all of the middle class, say, of the class of tradesmen. All members of the force *must read and write well*. Promotion from the ranks is the rule, not the exception. They live in barracks, mess together, and associate but little with the outer world.

The force supports a weekly periodical, called *Boletín oficial de La Guardia Civil*, first started in 1858. The rules of the corps are arranged in the *Cartilla*, gambling being entirely prohibited. "The couples engaged in patrolling the roads must walk twelve paces apart from one another, so as not to be both surprised at once." The rules for protection of persons and property prescribe the proper conduct for every emergency, such as earthquakes, fires, floods, wayfarer losing his way, and so on, duly laid down. The cavalry carry heavy dragoon swords of Toledo make, and revolvers and short carbine. The foot soldiers—for soldiers they are, and trained to act in couples as well as in large bodies,—Remington rifle and bayonet, and sometimes revolvers. The safety of property in Spain may, without exaggeration, be said to depend on this most excellent force. No Civil Guard is allowed to accept a reward, however great be his service to you.

§ 11. POPULATION AND REVENUE OF SPAIN: EDUCATIONAL STATISTICS, &c.

Population in 1868, 15,673,248, of whom 3,129,921 knew how to read and write, 705,778 could read only. It was officially stated in 1877 that the census of 1870 demonstrated that the population of Spain was 16,809,913 ; * and according to the census for the year 1878, the population of Spain numbers over 17,000,000.

Revenue for the year 1877-1878. This has been estimated (officially) at 734,360,580 pesetas, or francs : the state expenses are estimated (officially) at 734,485,458 pesetas. (See '*Gaceta*,' July 12th, 1878.)

The Revenue has always been badly collected, and at an enormous cost. Every impediment has been placed in the way of intended investors of capital in the Peninsula. But in spite of every obstacle which successive governments—each (if possible) worse than its predecessor—could throw in the way of Spanish progress, that progress has been most marked during the last 20 years. Since then the population and revenue have increased, and a marked improvement is perceptible in the education of the people.

* *Movimiento de la Poblacion de España en el decimo de 1861 a 1870—por el Instituto Geografico y Estadístico, Mad., 1877.*

§ 12.—HINTS TO INVALIDS—CLIMATE.

The superiority of the climate of the South of Spain over all other regions of Europe has been ably demonstrated in the practical treatise of Dr. Francia.* Fair Italy, with her classical prestige, her catholic associations, her infinite civilization, and ready access, has long been the land of promise to our travellers expatriated in search of health. But steam and rail have now annihilated time and space, and have opened the path to Spain, at the same time that the delusions and dangers of banditti and garlic have ceased to frighten even the most timid female. Independently of a more southern latitude, the geometrical configuration of Spain is superior. While the *Apennines*, the backbone of Italy, stretching N. to S., offer no barrier to northern cold, the *sierras* of Spain, running E. and W., afford complete shelter to the littoral strips. Again, where the skiey influences of Italy are enervating and depressing, the climate of the Peninsula is bracing and exhilarating. Free as a whole from malaria, *dryness* is the emphatic quality of the climate. Tarragona, Murcia, and Malaga, may be pronounced the most favoured winter residences in Europe.

As Spain itself is a conglomeration of elevated mountains, the treeless, denuded interior, scorching and calcined in summer, keen, cold and windblown in winter, is prejudicial to the invalid; the hygienic characteristics of the maritime coasts to the N.W. from Vigo to San Sebastian, are soothing and sedative—a relaxing influence prevailing as the French frontier is approached; the coast-line from Barcelona to Cadiz is more bracing and exhilarating. Tarragona possesses perhaps the most agreeable climate in Europe, whilst farther S. (in Murcia) occur the driest regions in Europe, with Malaga for the happy medium.

The benefits derived by well-timed change of climate in cases of consumption, dyspepsia, bronchitis, and chronic complaints, the climacteric failure of *vis vitæ*, and the vivifying influence on the health of mind and body—re-oxygenated, as it were—are matters of fact. The stimulus of glowing light, and the effect of warm and constant sunshine on surfaces chilled by the wet blanket of fog and cloud, works wonders. The water drunk in Spain, where—in the warmer portions—diabetes and dropsy are little known, is deliciously pure. The wines of Navarre, Valdepeñas, and Aragon, are cheap and wholesome. The *cuisine*, in a country where people eat to live, not live to eat, will indeed keep body and soul together, but will tempt no weak and wearied stomach to repletion. The peptic benefits of climate on the natives are evident by the way they digest an oil, vinegar, and vegetable diet, and survive chocolate, sweetmeats, and bile-creating compounds. The *sustaining* effect is proved by the untiring activity of the very under-fed masses, where many seem to live on air, like *chamelions*. The brain, again, in a land of *No se sabe*, and where there is no great reading public, is left in comparative rest. In southern Spain the invalid leads a quiet, oriental, *dolce-far-niente* existence, calm as the climate itself, which leaves Nature to her full *vis medicatrix*. To

* 'Change of Climate,' &c., with an account of the most eligible places of residence for invalids in Spain, Portugal, Algeria, &c., by D. J. T. Francia, M.D. London, 1853.

be always able to bask in the open air, to throw physic to the dogs, to watch the sun, the stars, the country, the blue Mediterranean, and the people, with the satisfaction of every day getting better, are consolations and occupations sufficient.

§ 13.—MINERAL SPRINGS AND SEA-BATHING.

These are very numerous, and have always been much frequented. In every part of the Peninsula such names as *Caldas*, the Roman *Calidas*, and *Alhama*, the Arabic *Al-hāmūn*, denote the continuance of baths, in spite of the changes of nations and language. From *Al-hāmūn*, the *Hhamman* of Cairo, the name of our comfortable Jermyn Street Hummums is derived; but very different are the Spanish accommodations, which are mostly inadequate, and inconvenient. The *Junta Suprema de Sanidad*, or Official Board of Health, has published a list of the names of the principal baths, and their proper seasons. At each a medical superintendent resides, who is appointed by Government.

The most important of these establishments, and where a certain degree of comfort can be obtained for invalids, and which are remarkable for their admirable situation are—*Santa Agueda*, *Alzola*, *Arrecha-valeta* and *Cestona* (in the Basque Provinces), *Caldas de Oviedo* (Asturias), *Ontaneda* (Santander), *Fitero* (Navarra), *Panticosa* (Huesca), *Caldas de Mombuy* and *la Puda* (Cataluña), *Alhama de Aragon*, *Lanjaron* (Granada), *Carratraca* (Malaga). In the *Almanaque de España*, easily to be found everywhere, a list is also given of the properties of these medicinal waters, their locality and season.

Sea-bathing, during the summer and autumn months, is very enjoyable on the N.W. coasts of Spain. The most fashionable sea-side resort is *St. Sebastian*, which is frequented by the best Madrid society. *El Sardinero*, near *Santander*, is also much resorted to. *Zarauz*, *Deva*, and *Saturraran* are more suited to quiet people who wish for economy.

Gijon is the most fashionable sea-bathing locality of Asturias; but at the hamlets on the coast, *Luanco*, *Luarca*, &c., the bathing is very pleasant, the prices charged for lodgings most moderate, providing an agreement is made; the food, salmon, milk, and excellent fruits and vegetables most abundant; and the artist or student will find great enjoyment in the grand scenery and picturesque people.

On the shores of the Mediterranean there are numerous bathing establishments—at *Barcelona*, *Arenys del Mar*, a beautiful spot, *Alicante*, *Valencia*, *Malaga*, and *Cadiz*. The water of the Mediterranean is very different in temperature and chemical properties to that of the Atlantic; for some constitutions these baths are highly recommended, but the heat at those localities is so intense that autumn should be chosen. Bathing machines are not generally used in Spain, one of the few exceptions being at *Las Arenas*, near *Bilbao*; thatched huts, or *albercas*, are used. Men and women bathe separately.

§ 14. TOURS IN SPAIN.

Although the ravages of war, and the acts of the Gotho-Spaniards themselves, have destroyed and disfigured many of the most interesting

relics of the Moor—yet the remains of that elegant, industrious, and enlightened people are still, both in number and importance, quite unequalled in Europe: they will long continue to furnish subjects of interest and curiosity to travellers in the Peninsula.

Before pointing out objects to be observed in Spain, it may be as well to mention what is *not* to be seen, as there is no worse loss of time than finding this out oneself, after weary chase and wasted hours; and first let us advise the mere Idler and Man of Pleasure to go rather to Paris, Vienna, St.* Petersburg, Florence, or Rome, than to Madrid and Spain, for Iberia is not a land of fleshly comforts, or of social sensual civilization. *Oh! dura tellus Iberiæ!*—God there sends the meat, and the evil one cooks:—formerly there were more altars than kitchens—*des milliers de prêtres et pas un cuisinier*. Then again, those who expect to find well-garnished arsenals, libraries provided with the popular literature of the day, restaurants, charitable or literary institutions, polytechnic galleries, pale-ale breweries, and similar appliances and appurtenances of a high state of commercial civilization, had better stay at home. Life in the country towns and villages of Spain is a Bedouin Oriental existence. Madrid itself is but a dear, second-rate European capital. The maritime seaports are, however, more amusing, and the *Alameda*, the church show, and the bull-fight, will be best enjoyed in the Southern provinces, the land also of the song and dance, of bright suns and eyes, wholesale love-making, and of not the largest female feet in the world.

Spain may perhaps interest a political economist, as offering a fine example of errors to be avoided, and a grand field for theories and plans of future reform and amelioration. Here is a land where Nature has lavished her prodigality of soil and climate, and which man has for the last four centuries been endeavouring to counteract. *El cielo y suelo es bueno, el entresuelo malo*. Here the tenant for life, and the occupier of the peninsular *entresol*, have long abused, with incurious apathy, the goods with which the gods have provided him, and have preserved the country as a *terra incognita* to naturalists, and every branch of ists and ologists. Those, however, who aspire to the romantic, who wish to revel in the sublime and beautiful, will find subjects enough in wandering with lead-pencil and note-book through this singular country, this land of the green valley and ashy mountain, of the boundless plain and the broken sierra; through Elysian gardens of the vine, the olive, the orange, and the aloe, and trackless, silent, uncultivated wastes, the heritage of the bustard and bittern. Striking, indeed, and sudden is the change, in flying from the polished monotony of England, to the racy freshness of this still original country, where antiquity treads on the heels of to-day; where Paganism disputes the very altar with Christianity; where a want of much that is honest or merciful is blended with the most devoted heroic virtues; where ignorance and erudition stand in violent and striking contrast.

In suggesting lines of routes in Spain, a whole year would not suffice to exhaust the objects of natural history, antiquarian, ecclesiological, and fine art interest. A complete tour—the *grand tour*—may, however, be made in five months by those to whom *time* is an important con-

sideration. This tour may be performed in the following manner; the letters annexed signify that the means of progress can be accomplished—S. by steam, C. by public conveyance, H. by horseback :—where no letter occurs the towns are in direct Railway communication with the last named, and with Madrid and France.

a. THE GRAND TOUR.

Start from England about the beginning of March, enter Spain by Route No. 137, and then proceed thus—

Gerona.	Ronda, C.	La Coruña.
Barcelona.	Carratraca, C.	Santiago, C.
Montserrat, C.	Malaga, C.	Vigo.
Tarragona.	Cordova.	Tuy.
Murviédro.	Almadén, C.	Orense, C.
Valencia.	Merida, C.	Leon, C.
Jativa.	Caceres, C.	Oviedo, R. C.
Almansa.	Plasencia, C.	Gijón.
Alicante.	Yuste, C. H.	Santander, S. C.
Cartagena, S.	Talavera.	Bilbao, S. C.
Murcia.	Toledo.	San Sebastian.
Cartagena.	Aranjuez.	Burgos.
Malaga, S.	Madrid.	Miranda.
Granada.	Cuenca, C.	Logroño.
Jaén, C.	Madrid, C.	Alfaro.
Andujar, C.	Escorial.	Pamplona.
Cordova.	Segovia, C.	Tudela.
Seville (holy week).	Valladolid, C.	The Pyrenees, H.
Jerez.	Avila.	Huesca, C. H.
Cádiz.	Salamanca.	Jaca, C. H.
Tarifa, C.	Zamora.	Zaragoza, C. H.
Algeciras, C.	Benavente, C.	Lerida.
Gibraltar, C.	Palencia.	Manresa (Montserrat).
Ceuta, S.	Leon.	Cardona, C.
Tangiers, S.	Astorga.	Baths of La Puda, C.
Tetuan, S.	Ponferrada, C.	Barceloná, C.
Gaucin, H.	Lugo, C.	

b. A TWO-MONTHS' TOUR THROUGH SPAIN.

March, April, and May are the most agreeable months for travelling. Thence to October there is intense heat, an arid landscape, and intolerable sun-glare.

The following circuit—comprehending the most interesting cities and scenery in Spain (Galicia and Navarre excepted)—may be made in eight weeks, allowing of *three days* in each of the cities of Granada, Seville, Toledo, Madrid, and Burgos; *two days* in Barcelona, Zaragoza, Tarragona, Valencia, Ronda, Gibraltar, Segovia, and Salamanca; and *sufficient time* in the other cities and towns to enable the traveller to see the principal objects of interest.

Gerona.	Murcia.	Cordova.
Barcelona.	Elche.	Toledo.
Montserrat.	Granada.	Madrid.
Lérida.	Malaga.	Escorial.
Huesca.	Ronda.	Segovia.
Zaragoza (return again to Lérida).	Gibraltar.	Avila.
Lérida.	Algeciras.	Salamanca.
Tarragona.	Tarifa.	Zamora.
Murviédro.	Cadiz.	Valladolid.
Valencia.	Jerez.	Burgos.
Jativa.	Seville.	San Sebastian.

c. A CENTRAL TOUR ROUND MADRID.

This home-circuit, which includes some of the noblest mediæval and truly Spanish cities, and some of the most picturesque and historically interesting sites, is doubly refreshing to mind and body after a residence in Madrid.

Avila.	Salamanca.	Toledo.
Escorial.	Ciudad Rodrigo, C.	Aranjuez.
Segovia, C.	Batuecas, H.	Cuenca, C.
Valladolid, C.	Plasencia, C.	Albarracin, C.
Palencia.	Yuste, C. H.	Solar de Cabras, H.
Leon.	Alcantara, C. H.	Guadalajara, H.
Benavente, C.	Merida, C.	Alcala de Henares.
Zamora, C.	Talavera.	

d. A SUMMER'S TOUR IN NORTH SPAIN.

The following is a pleasant long-vacation trip for the angler, the pedestrian, or the water-colour painter.

June.	<div> <div>Irun.</div> <div>San Sebastian.</div> <div>Bilbao, C.</div> <div>Santander.</div> <div>Burgos.</div> </div>	July.	<div> <div>Logroño.</div> <div>Pamplona.</div> <div>Pyrenees, H.</div> <div>Zaragoza.</div> <div>Huesca.</div> </div>	Aug.	<div> <div>Lérida.</div> <div>Montserrat.</div> <div>Cardona.</div> <div>Urgel.</div> <div>Barcelona.</div> <div>Gerona.</div> <div>Perpignan.</div> </div>
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e. SHOOTING AND FISHING TOURS.

Shooting.—Although game is not so universally preserved in Spain as among ourselves, yet it is abundant; nature, by covering the earth with aromatic brushwood in vast extents of uninhabited, uncultivated land, has afforded excellent cover to the wild beasts of the field and fowls of the air. Near Cadiz, Seville, and Madrid, some of the land-owners and farmers preserve the game on their own estates; on other lands, near towns, the game is poached and destroyed at all seasons, more for pot considerations than for sport; but wherever the lords of creation are rude and rare, the *feræ naturæ* are abundant, and take care of themselves. Spain was always the land of the rabbit (*conin*).

which the Phœnicians saw here for the first time, and hence some have traced the origin of the name *Hispania*, to the *Sephan*, or rabbit of the Hebrew. This animal figured on the early coins of the *cuniculosæ Celti Iberiæ*. Large ships freighted with them were regularly sent from Cadiz for the supply of Rome. The rabbit is still the favourite shooting of Spaniards, who look invariably to the larder. Pheasants are rare: a bird requiring artificial feeding cannot be expected to thrive in a country where half the population is underfed. Red-legged partridges and hares are most plentiful. The mouths of the great rivers swarm with aquatic birds. In Andalucia the multitude of bustards and woodcocks is incredible. There is very little difficulty in procuring leave to shoot in Spain; a licence to carry arms is required of every one, and another licence to shoot game. An Englishman will have no difficulty in obtaining the first, whilst the second is merely a question of paying the small annual tax, which varies in prices in certain localities. The moment a Spaniard gets out of town he shoulders a gun, for the custom of going armed is immemorial. Game is usually divided into great and small: the *Caza mayor* includes deer, *venados*, wild boars, *javalis*, and the chamois tribe, *cabras montesas*: by *Caza menor* is understood foxes, rabbits, partridges, and such like "small deer." Winter fowl is abundant wherever there is water, and the flights of quails and woodcocks, *codornices y gallinetas*, are quite marvellous. The Englishman will find shooting in the neighbourhood of Seville and Gibraltar.

Fishing.—The lover of the angle will find virgin rivers in Spain, that jumble of mountains, down the bosoms of which they flow; most of these abound in trout, and those which disembogue into the Bay of Biscay, in salmon. As good tackle is not to be procured in Spain, the angler will bring out everything from England. The best localities are La Granja, Palencia, Avila, Cuenca, and the whole country from El Vierzo, Galicia, the Asturias, the Basque provinces, and Pyrenean valleys.

f.—A RELIGIOUS-FESTIVAL TOUR.

Religion has long been mixed up most intimately in every public, private, and social relation of Spain, as in all Catholic countries. The priesthood in Spain have, however, lost a great deal of their influence; the enforced banishment of the holy orders consequent upon the popular *émeute* of 1834, was followed by the royal decree of the 17th July, 1867, which abolished the innumerable holidays and saints' days, with the exception of Christmas Day, All Saints, All Souls, St. Peter and St. Paul, St. James, together with seven others held in honour of the Virgin. The church ceremonials, on grand days, although now much shorn of their original splendour, are still very grand, and should always be visited, and especially when celebrated in honour of the tutelar saint or miracle of any particular district: local costumes and manners will be best studied at the *Fiestas y Romerías*, the Festivals and Pilgrimages to some high place or shrine, and at the *Veladas*, the Wakes or Vigils, the German *Kirchweihe*, which in a fine climate are at once attractive and picturesque. Akin to these are the *Ferias* or fairs, a word which also has a double meaning for the Spaniards, who,

imitating the Moors at Mecca, have always been permitted to combine a little traffic with devotion. These local festivities have, however, sadly fallen off from the large attendance they had on their first establishment.

The principal local saints, sites of pilgrimage, and leading fairs will be mentioned in their respective places: travellers curious in these festivals should endeavour to be at *Valencia*, April 5; at *Andujar*, April 28; *Madrid*, May 15; *Ronda*, May 20; and *Santiago*, July 25; and should always remember to be in some great city during the Holy Week or *Semana Santa* (Seville is the best), and during *Corpus Christi*, a moveable feast which takes place the first Thursday after Trinity Sunday, and is celebrated everywhere in Spain with great pomp, especially at Seville, Granada, Valencia, Barcelona, and Toledo. The services connected with the dead on the days of All Saints and All Souls in the beginning of November deserve notice; also the festivities of Christmas and Carnival time, which are more joyous, and very national and peculiar.

g. AN ARTISTICAL TOUR—THE PICTURESQUE.

Ronda, H. C.	Avila.	Santander.
Gibraltar, H.	Plasencia, C.	Bilbao.
Alhama.	Yuste, C.	Vera, C.
Malaga.	Batuecas, C.	Jaca, C.
Granada.	El Vierzo, C.	Huesca.
Lanjaron, C.	Cangas de Tineo, C.	Pyrenees, H.
Elche, C.	Oviedo, R. C.	Manresa.
Cuenca, C.	Pajares, C.	Montserrat, C. H.
Toledo.	Reinosa, C.	Rosas.
Escorial.		

As Spain, despite our Roberts, our Philips, and our Wests, continues much in the dark ages of Indian-ink in these matters, artists, to whose benefit this Handbook aspires, should, before leaving England, lay in a stock of materials, such as block-books, liquid water-colours, camel-hair brushes, permanent white, and good lead-pencils. Spain presents an inexhaustible field to the artist.

h. TOUR FOR NATURALISTS.—BOTANY.

The natural history of Spain has yet to be really investigated and described. This indeed is a subject worthy of all who wish to "book something new," and the soil is almost virgin. The harvest is rich, and although labourers have long been wanting, able pioneers have broken the ground, and a zealous band is following. The great extent and peculiar conformation of the Peninsula offer every possible scope to the geologist and botanist. The damp valleys of the Asturias and the western provinces combine the varieties of Wales and Switzerland; the central portions contain the finest cereal regions in the world; while the mountains of Andalucia, covered with eternal snow, furnish an entire botanical range from the hardiest lichen to the sugar-cane which flourishes at their bases: vast districts of *chees*, or abandoned tract

bear in spring time the aspect of a hot-house growing wild; such is the profusion of flowers which waste their sweets, noted and gathered but imperfectly, in this Paradise of the wild bee, this garden of weeds.*

The eastern and southern portions of Spain should not be visited before May, or the northern much before June.

i. ANTIQUARIAN TOURS.

The Peninsula may be divided into regions which contain peculiar objects of interest. The vestiges of epochs run in strata, according to the residence of the different nations who have occupied Spain; thus the Roman, Moorish, and Gotho-Spaniard periods are marked by evidences distinguishing and indelible as fossils.

Roman antiquities are to be met with in almost the whole of the Peninsula, but the student will find the following localities most worth visiting.

(A) ROMAN ANTIQUITIES.

Ronda, C. H.	Avila.
Malaga.	Leon.
Antequera.	Clunia (Burgos), C. H.
Jerez.	Nunancia (Soria), C.
Italica (Seville), C.	Cabeza del Griego (Ucles), C. H.
Cazlona (Jaen), C. H.	Elche (Alicante), C.
Merida.	Murviedro (Valencia).
Talavera la Vieja (Toledo), C. H.	Tarragona.

(B) MOORISH ANTIQUITIES.

Seville.	Granada.	Toledo.
Cordova.	Zaragoza.	

k. ECCLESIOLOGICAL TOUR—ON VISITING CHURCHES

Seville.	Avila.	Valladolid.
Cordova.	Salamanca.	Pamplona.
Granada.	Toro.	Huesca.
Toledo.	Santiago, C. R.	Zaragoza.
Cuenca, C.	Oviedo, R. C.	Lérida.
Sigüenza.	Leon.	Barcelona.
Soria, C.	Astorga.	Gerona.
Escorial.	Palencia.	Tarragona.
Segovin.	Burgos.	Valencia.

Santiago, Oviedo, Pamplona, and Barcelona, may be chosen as headquarters for ecclesiological excursions of the greatest interest.

The most remarkable churches and cathedrals will be found in this route; the other examples worth observation will be pointed out in

* Consult on the "Flora Hispanica" the works of Quer Cavanillas and those named by Miguel Colmeiro, 8vo., 1846, in his list of Spanish botanical books. The botanist and entomologist may peruse with advantage the 'Reise-Erinnerungen aus Spanien' by F. A. Rossnüssler, 2 vols., Leipzig, 1854, especially on the subject of snails.

their respective localities. As a general rule, the student should carefully examine the metropolitan cathedral of each see, as it will be usually found to furnish the type of the minor collegiate and parochial churches within the diocese; and although a general homogeneous style marks architectural periods throughout the Peninsula, yet architecture, like dialects and costume, has its localisms and provincialisms, which are very pronounced in Spain.

Hours for visiting Churches.—Some churches are open through the day, except from 12 to 2 or 3, when they are closed. Parish churches are open earlier than others. Churches attached to convents seldom remain open later than 9 or 10. Some cathedrals remain open all day, others are shut at 12. The proper time to see the *coro* and side chapels is after high mass, or before *coro* in the afternoon. Churches may be seen when closed by sending for the sacristan, but it entails trouble and delay, and many may be glad to escape the fee necessary to a guide summoned from a distance.

The stranger may be made acquainted with some of the leading dispositions and technical terms, as regards the Cathedrals of Spain, which necessarily form a leading item in the "what to observe" of intelligent investigators, and one especial object of this Handbook. The exteriors are often surrounded with a long platform, or *lonja*, which, if ascended to by steps is called a *gradus*, "grees;" the principal front is frequently left unfinished, first in order to disarm the evil eye, and next to serve as a constant pretext for begging pious contributions for its completion. The western entrance commonly presents the chief façade, and is called *fachada principal*; the nave, *naves*, is supported by piers, *pilastras*, from whence springs the roof, *boveda*. The side aisles, *alas*, wings, are called *laterales*, *co-laterales*; at the doorways is a *pila*, stoup, or bénitier, which contains the *agua bendita*, or holy water, with which, as the devil cannot abide it, every Spaniard crosses him or herself on entrance, *santiguarse*. The choir, *coro*, is ordinarily placed in the central nave, thus blocking it up and concealing the high altar; its back, which fronts the spectator who enters from the west, is called *el trascoro*; the lateral sides are called *los respaldos del coro*, over which the organs are usually placed. The choir is lined with stalls, *sillas*; the seats, *silleria del coro*, are generally carved, and often most beautifully, as are the desks of the choristers' books, *los atriles*, and the lecterns or *facistoles*.

Opposite to the *coro* an open space marks the centre of the transept, *crucero*, over which rises the great dome or central tower, *el cimborio*; this space is called the "*entre los dos coros*;" it divides the choir from the high altar; and is usually isolated and fenced off by a *reja*, "parclose," or railing; these and the *cancelas*, gratings (whence comes our term chancel), are among the most remarkable and artistic peculiarities of Spain. The pulpits, *pulpitos*, generally two in number, are placed in the angle outside the chancel; they are fixed N.W. and S.W., in order that the preacher may face the congregation, who look towards the high altar, without his turning his back to it. Ascending usually by steps is the *capilla mayor*, *el presbiterio*, where is the high altar, *el altar mayor*, on which is placed a tabernacle, *el ciborio*, under which the consecrated wafer is placed in a *viril*, or open "monstrance,"

whenever it is displayed, or *manifestado*. When the wafer is not so exhibited, it is enclosed in a *sagrario*, or tabernacle. In some highly privileged churches, as at Lugo and Leon, the wafer is continually displayed for public adoration; in others, only at particular times: but generally, in great towns, this privilege is conceded to all the churches by rotation, and continues during 40 hours, *las cuarenta horas*, which are duly mentioned in almanacs and newspapers. From the high altar rises a screen, or *reredos*, called *el retablo*; these, often most magnificent, are reared high aloft, and crowned with a "holy rood," *la Santa Cruz*, which is the representation of Christ on the Cross, with St. John and the Virgin at his side. The *retablos*, most elaborately designed, carved, painted, and gilt, are divided into compartments, either by niches or intercolumniations; the spaces are filled with paintings or sculpture, generally representing the life of the Virgin, or of the Saviour, or subjects taken from the Bible, or from the local legends and tutelars. The place of honour is usually assigned to *la Virgen Santisima*, the most blessed one, the Virgin, the "Queen of Heaven" (Jer. xlv. 17).

Few Spaniards at any time, when traversing a cathedral, pass the high altar without bowing and crossing themselves, since the incarnate Host is placed thereon: and in order not to offend the weaker brethren, every considerate Protestant should also manifest an outward respect for this the Holy of Holies of the natives. Sometimes kings, queens, and princes are buried near the high altar, which is then called a *capilla real*. The sarcophagus, or bed on which the figures representing the deceased kneel or lie, is called *urna*. Spaniards, in designating the right and left of the altar, generally use the terms *lado del Evangelio*, *lado de la Epistola*: the Gospel side, i.e. the left of the celebrant; the Epistle side, i.e. right; these are the spots occupied by the minister while reading those portions of the service. The altar on grand occasions is decked with superbly embroidered coverlets; a complete set of vestments when three priests officiate is called *el terno*. The piers of the nave are then hung with damask or velvet hangings, *colgaduras*; the back of the altar is called *el trasaltar*.

Spanish cathedrals generally have a chapel fitted up as a parish church attached to them, and called *la parroquia*, whilst many have also another chapel called a "royal chapel," *capilla real*, in each of which separate services are performed by separate establishments of clergy. The chapter-houses should always be visited. The *sala del cabildo*, *sala capitular*, have frequently an ante-room, *antesala*, and both generally contain carvings and pictures. The *sagrario* is a term used for the additional chapel which is sometimes appended to the cathedral, and also for the chamber, *el relicario*, where the relics and sacred vessels of silver and gold are kept. Specimens of church-plate worth notice are the altar candlesticks, *candeleros*, *blandones*; the calix, or sacramental cup; the *porta pax*, in which relics are enclosed, and offered to devout osculation; the *cruces*, crosses; *baculos*, croziers; and the vergers' staves, *celtros*. The traveller should always inquire if there be a *custodia*, whether of silver, *plata*, or of silver gilt, *sobredorada*. They are called *custodias*, because in them, on grand festivals, the consecrated Host is kept. The *custodia*, containing the wafer, thus

guarded, is deposited on Good Friday in the sepulchre, *el monumento*. This temporary monument in some cathedrals—Seville, for instance—is of great architectural splendour.

The vestry is called *la sacristia*, and its official servant, *el sacristan*: here the robes and utensils of the officiating ministers are put away. These saloons are frequently remarkable for the profusion of mirrors which are hung, like pictures, all around over the presses: the looking-glasses are slanted forwards, in order that the priest, when arrayed, may have a full-length view of himself in these clerical Psyches. The dresses and copes of the clergy are magnificently embroidered.

The painted glass in the windows, *las vidrieras de las ventanas*, is often most superb, although the Spaniards themselves have produced very few artists in this chemical branch, and mostly employed painters from Flanders and Germany. The best glass painters in Spain were El Maestro Dolfín, 1418; Pedro Bonifacio, 1439; Pedro Frances, 1459; Juan de Santillana, 1480; Juan de Valdevieso, 1480; and Alberto de Holanda, 1520.

The chief *rejeros* or makers of the exquisite *parcloles*, railings, are Christobal Andino, 1520; Francisco de Salamanca, 1533; Domingo Cespedes, 1548; Gaspar Rodriguez, 1555; Francisco de Villalpando, 1561; Juan Bautista Celma, 1600. Their works are of the highest merit and interest, and quite unrivalled in Europe; they flourished in the gold and silver ages of Spain. The most remarkable *plateros* or workers in silver are Bartolomé, 1325; the D'Arfe family, *circa* 1520-1577; Juan Ruiz, el Vandolino, 1533; and Alonso Becerril, 1534. Unfortunately the value of the mere material has tempted the spoiler, and consigned to the melting-pot many precious remains of ancient piety, art, and magnificence.*

1. DILETTANTE TOUR—SCULPTURE.

Seville.	Escorial.	Huesca.
Granada.	Avila.	Tarragona.
Murcia.	Salamanca.	Oviedo, R. C.
Valencia.	Leon.	Astorga.
Cuenca, C.	Valladolid.	Santiago, C. R.
Madrid.	Burgos.	Pamplona.
Toledo.	Zaragoza.	Gerona.

There is very little first-rate ancient sculpture in Spain, as is generally the case with countries which have been under the dominion of the Romans. The monuments that remain have suffered much from the invasions of the Middle Ages, which have been greater in Spain than in other countries, owing to the domination of the Moorish races, to whose creed iconoclasm was essential.

Judging by the remains of sculpture which continually appear in Spain, and by the Roman inscriptions which mention dedications of statues, the number which existed must have been very great. It is impossible, however, to determine how many of these may have been

* For further information concerning embroideries, painted glass, and silversmiths, consult 'Diccionario' by Cean Bermudez, 'Documentos para la Historia de las Bellas Artes,' by Zarco del Valle, and 'Catalogue of Spanish Objects in South Kensington Museum.'

the work of Spanish artists of the period, for the sculpture that remains is decidedly Roman in character. Roman epigraphy in Spain is the most numerous in Europe, with the exception of Italy. The number of inscriptions hitherto published amounts to nearly 5500. Among them more than 100 commemorate public statues, many of which were made of silver and bronze (see *Corp. Inscip.*, by Emile Hübner). The few statues which have reached us in marble, which are at the Madrid museums and in the provinces, give but a poor idea of the statuary which existed in Spain during the Roman time.

We may mention as works by Spanish artists some sculptures of a very remote period which have been found at Avila, Guisando, Segovia, and other localities of the centre of Spain ; they represent wild boars, bulls, or bears, and are not wanting in expression. They are called *Toros de Guisando* ; they are very ancient, and have been used by the Romans to place inscriptions.

Another group of Spanish sculpture which, at any rate, is different to the usual style adopted by Roman artists, is that of the statuary and architectural remains discovered at Yecla, in the province of Alicante. This collection consists of more than fifty statues and fragments ; most of the statues are smaller than life. Some of the heads are similar in manner and type to the hieratic types of Etruria or Asia Minor. Others are Roman in character, and appear to belong to the first or second century of our era. Others, and the most interesting of all, are distinguished by attributes and emblems not generally in use. Most of these statues represent female figures standing or seated, dressed with an elaborate costume, their heads covered with ornate drapery ; some carry cups in their hands, which are empty, or from which issue flames. These and other attributes, such as stars, discs, suns, moons, lamps, and bulls, which hang from their necks, or are represented on their vestments, would make it appear that they belong to a solar deity, perhaps to the creed of Mithras, Osiris, and others in connection with the ancient mysteries introduced into the West with the first Roman emperors. ' The remains which still exist of the building where these statues were discovered is not unlike the *Mithræum* in the Duchy of Nassau. A great number of fragments, with Egyptian and Oriental ornamentation, were found with these statues, some with inscriptions in Iberic, or Greek characters, in an unknown language ; the translations hitherto made are not satisfactory. These sculptures may be studied at the Archeological Museum at Madrid.

There are numerous sepulchres ornamented with bas-reliefs belonging to the first centuries of our era in Spain, pagan and Christian. At the Church of St. Felix, at Gerona, six are let into the wall of the presbytery. They will be described in their proper place. None of them, however, present a different character to those generally to be observed in these monuments.

The history of sculpture in Spain is interrupted from the establishment of the Visigothic monarchy, in the fifth century, until the ninth or tenth. The *intagli* and silversmith's work of this period is not sufficient to judge the art of the time, and although some image may be supposed to be of that time, it is difficult to affirm it.

In the ninth and tenth centuries statuary exists which proceeds from

two different sources, Christian and Moor. On the doorway of the Monastery of San Salvador de Leire, Navarre, there are a series of stone figures, mixed with others of a later date, which are probably of the first half of the ninth century, for St. Eulogio of Cordova visited the monastery at that time, and found it at a great height of artistic culture. The figures on the reliefs of St. Miguel de Lino, near Oviedo, are rather later in date, and more barbarous in style. One of the most important specimens of Moorish sculptures which exists in Spain is the fine ivory casket at the Cathedral of Pamplona. It represents a variety of subjects with figures; round it is an inscription in Cufic letters, stating that it was ordered to be made by the *hagio*, or minister, Abdul Malek, under the direction of his high eunuch, Nomayr, the 395th year of the Hegira (1005 A.C.).

During the eleventh and twelfth centuries sculpture and architecture in Spain reproduces with great similarity the same artistic forms which were common to the rest of Europe, except Italy. A great many specimens exist of this period, especially in the portals and cloisters of the churches of the period, which will be pointed out in their proper place. It is probable that in the same manner as the architects who worked in Spain came from France and the north, that the greater number of the sculptors were also foreigners. The fine doorway of the Cathedral of Santiago must be mentioned; it was carved in the twelfth century by Master Mateo. The great number of statues and reliefs which adorn it, and its high artistic merit, render it one of the most important specimens of the kind in Europe. At the South Kensington Museum there is a reproduction of this doorway.

In the thirteenth, fourteenth, and fifteenth centuries sculpture in Spain follows the usual course, and copies French and Italian models. The similarity is very great in the treatment of the sculpture on the doorways of cathedrals. The number of examples of this period is very great in Spain. At Burgos, Toledo, Leon, Navarre, and Catalunia, most important specimens will be found.

The few names of sculptors which are known, belonging to the thirteenth and fourteenth centuries, are generally foreigners. The same foreign influence may be observed in the fifteenth century, but they alternate with Spanish artists. More than sixty Spanish sculptors worked during this century (see Cean Bermudez, '*Dicc. de las Bellas Artes*.') It is frequently the case in Spain that artistic novelties, after having been imported, take root with great facility, and are developed by Spaniards with great success.

The retables, choir-seats, sepulchres, and some cloisters, such as the one at Pamplona, deserve a special mention. They give a good idea of this mixture of schools, which was common in Spain during the second half of the fifteenth and beginning of the sixteenth century; some are the work of Germans, others are by Italians or Frenchmen, and many are by Spaniards.

The devotional images which remain, belonging to this period, are interesting. They may be divided into two groups—*Roods* (figures of our Lord crucified), and figures of the Blessed Virgin. The first, as a general rule, represent in an exaggerated manner physical pain, and are most repugnant, and anti-artistic specimens may be seen in most of

the principal Spanish towns. The crucifix (called Del Cid) at the Cathedral of Salamanca is one of the oldest. The *Cristo de Burgos* carries to the utmost extent the exaggerations and bad taste of this school. This style must have been common in Europe; the Rood at Candas, Asturias, is of the same kind—it was brought from England during the reign of Henry VIII.

The images of the Blessed Virgin are not so exaggerated. There are a large number, called *Aparecidas*, most of which are black. The most famous in Spain are those at Zaragoza, del Pilar, Montserrat, Atocha, Sagrario de Toledo, Guadalupe, &c. They are literally covered with jewels, and nothing is left visible but the face. It would be most interesting to study these images as archeological sculptures; some must belong to a very remote period, probably to the Visigothic period, and in the midst of the fables which surround their history, some truth must exist of their apparition—they were undoubtedly hidden by the Christians at the invasion of the Moors. Most of these images belong to this period. There are other images of the Blessed Virgin which are covered with a silver-plating, a reminiscence of Byzantine art. Two of this style may be studied at the Cathedral of Astorga.

In the Renaissance period sculpture attains in Spain its greatest excellence. It coincides with the richest and most flourishing reigns, and Italian models are preferred. Spanish sculpture has never been properly appreciated, it has, at least, as much importance as Spanish painting. Berruguete, Becerra, Villalpando, Montañes, Cano, and others, can compete with the best sculptors of the time. The principal tendency of the time was to represent religious subjects; mythological subjects, which were so much in vogue in Italy, were never very popular in Spain. Among the great number of artists whose names have reached us, two are of the greatest importance—Vigarny, a Frenchman, and Berruguete, a Spaniard. Their work can be compared in the choir at Toledo, the finest in Spain. Many Spanish and foreign artists succeeded these, who kept up during the sixteenth century good artistic examples.

A great quantity of works in stone, iron, bronze, and wood remain of this period. The principal localities where they may be studied are Seville, Toledo, Salamanca, Valladolid, and Burgos.

During the whole of the sixteenth century wooden sculpture was always painted, in Spain and elsewhere. At the end of this period the flesh-tints are greatly exaggerated, and the texture of the draperies one of the principal characteristics of Spanish sculpture; it is contrary to the conditions of this art, the principal element of which is form, not colour. Spanish artists in their imitations of stuffs, *estofar*, reached in the sixteenth and seventeenth centuries the limits of realism.

Religious images are multiplied during this period to a great extent, not only to be placed on the altars and *retablos*, but for the *Pasos*, used in the processions of Holy Week. These groups may still be seen at Seville, Valladolid, Murcia, and other towns. These *Pasos* are groups of life-size figures arranged on boards, which are carried by men. They represent scenes from the Passion of Our Lord, and many are most remarkable as works of art.

The climax of painted sculpture in Spain may be considered to be

in the seventeenth century. Alonso Cano was an excellent sculptor and painter; his best works are at Granada.

To the realistic tendency of imitating the tints of the flesh was soon added another characteristic tendency of Spanish sculpture, which continues in the present day. It consists in making a lay figure or frame, which has only the head and hands sculptured, and is dressed with a voluminous petticoat and wig to please the taste of the devout. It is the most extreme point to which the degradation of the fine arts can reach.

The Spanish Church has opposed itself from the beginning to this abuse, as may be seen in the synodals published by the bishops after the Council of Trent; unfortunately, however, fanaticism has more power than ecclesiastical legislation.

Spanish sculpture after Cano and his school is hardly worth mentioning. From the end of the seventeenth century until the eighteenth it has all the bad taste of the time. The statues of Spanish kings which may be seen at Madrid give a good idea of the inferiority of the artist's work. At the end of the last century the same classical revival occurred here as in other countries. Alvarez is the sculptor who may be considered the best representative of this school. His best works are at Madrid; Suñol, Bellver, and the brothers Valmitjana, are excellent representatives of Spanish sculpture in the present day.

§ 15.—CHRONOLOGICAL TABLES.

No. I.

Carthaginian Domination in Spain	238 to 200 B.C.
Roman Domination	900 B.C. to 414 A.D.
Visigothic Domination	414 " 711 "

<i>Visigothic Kings.</i>				A.D.		A.D.
Ataulfo	414, D.	417	Leovigildo	586	After destroying the barbarians that still remained in the country, he was the first king who ruled over the whole of the Peninsula.	
Sigerico	"	417	Recaredo I.	601	Summoned the 3rd Council of Toledo, renounced Arianism, and became the first Catholic king of Spain.	
Walia	"	420	Liuvia II.	603		
Teodoro	"	451	Witerico	610		
Turismundo	"	454	Gundemaro	612		
Teodorico	"	466	Sisebuto	621		
Eurico	"	483	Recaredo II.	621		
This king, after conquering the Suevi and other races, is considered the founder of the monarchy.					Suintila	631
Alarico	D.	505	Sisenando	635	Tulga	640
Gesaleico	"	510	Chindasvinto	650	Recesvinto	672
Amalarico	"	531				
Teudis	"	548				
Teudiselo	"	549				
Agila	"	554				
Atanagildo	"	567				
Liuvia I.	"	572				

[Spain.]

Visigothic Kings (continued). A.D.

Wamba	680
Ervigio	687
Egica	701
Witiza	709
Don Rodrigo	711

The Moors entered Spain and defeated Don Rodrigo at the battle of Guadalete, who disappeared there. The Moors occupied in the two following years almost the whole of the Peninsula, and governed under the dependence of the Kaliphs of Damascus.

Moorish Rulers in Spain.

Amirs dependent on the Kaliphs of Damascus 711-715

Independent Kaliphate established by the Ummeyyah family, the capital being Cordova .. 755-1009

Kings of Taifas, governors of the provinces which declared themselves independent during the last kaliphate, Hishien II. .. 1009-1090

The Almoravides from Africa established themselves in the Moorish territory of the Peninsula 1090-1157

The Almohades conquered the Almoravides 1157-1212

Kings of Granada. The Moorish domination is reduced to the kingdom of Granada .. 1226-1492

The rule of the Moors in Spain ends in 1492, at the conquest of Granada.

Kings of Asturias, Leon, and Castile.

Pelayo (the re-conquest begins) 718, D. 737

Favila 739

Alonso I., el Catolico 757

Favila I. (fixes his Court at Oviedo) 768

Aurelio 774

Silo 783

Mauregato 788

Bermudo I., el Diacono 795

Alonso II., el Casto 843

Ramiro I. 850

Ordoño I. 866

Alonso III., el Magno 910

Divided the kingdom of Galicia, Leon and Asturias, among his sons, the three following kings.

Garcia 913

Kings of Asturias, Leon, and

Castile (continued). A.D.

Ordoño II. 923

Fruela II. 924

Ordoño fixed his Court at Leon, and here end the named kings of Asturias.

Alonso IV., el Monge 930

Ramiro II. 950

Ordoño III. 955

Sancho I., el Craso 967

Ramiro III. 982

Bermudo II. 999

Alonso V., el noble 1028

Bermudo III. 1037

The territory of Castile, which formed a separate state, governed by *Condes*, passed to Doña Sancha and Don Fernando I., who entitled themselves Kings of Castile and Leon.

Fernando I. and Doña Sancha .. 1065

Sancho II., el Fuerte 1073

Alfonso VI. 1108

(Conquered Toledo in 1085.)

Doña Urraca 1126

Alfonso VII., el Emperador .. 1157

At his death the kingdoms of Castile and Leon are divided among the six following kings.

Sancho III. (Castilla) 1158

Fernando II. (Leon) 1188

Alfonso VIII. (Castilla) 1214

Alfonso IX. (Leon) 1230

Enrique I. (Castilla) 1217

Doña Berenguela, who abdicated the crown of Castile in favour of her son, Fernando III., who inherited also the crown of Leon, from his father, Alfonso IX.

Fernando III., King of Castile and Leon 1252

He conquered Cordova, Jaen, and Seville.

Alonso X., el Sabio 1284

Sancho IV., el Bravo 1295

Fernando IV., el Emplazado .. 1312

Alonso XI. 1350

Pedro I., el Cruel 1369

Enrique II., el bastardo 1379

Juan I. 1390

Enrique III., el doliente 1407

Juan II. 1454

Enrique IV., el impotente 1474

Doña Isabel, la Catolica 1504

Fernando V. de Aragon 1516

*Kings of Asturias, Leon, and
Castile (continued).*

A.D.

Doña Juana, la loca	1555
Felipe I., el Hermoso (first king of the House of Austria)	1505
Carlos V., Emperador	1558
Felipe II.	1598
Felipe III.	1621
Felipe IV.	1665
Carlos II.	1700
Felipe V. (first king of the house of Bourbon) abdicated in	1724
Luis I.	1724
Felipe V.	1746
Fernando VI.	1759
Carlos III.	1788
Carlos IV., abdicated	1808
Fernando VII.	1833
Isabel II., dethroned	1868
Gobierno Provisional	1871
Amadeo de Saboya, abdicated	1873
Spanish Republic	1874
Alfonso XII.	

Kings of Navarre.

The inhabitants of Navarre began the re-conquest from the middle of the 8th century. Their rulers were called condes, or kings, until Sancho Abarca widened the territory; from that time they are always called kings of Navarre.

Sancho Abarca	980—994
Garcia III.	1000
Sancho III., el Mayor	1038
Garcia IV.	1057
Sancho IV.	1076
Sancho Ramirez V.	1092

This king, and the two that follow, were likewise kings of Aragon.

Pedro I.	1106
Alfonso, el Batallador	1134
Garcia Ramirez IV.	1150
Sancho VI., el Sabio	1194
Sancho VII., el Fuerte	1234

Here begin the kings of the House of Champagne.

Teobaldo I.	1253
Teobaldo II.	1270
Enrique I.	1273
Juana I.	1304

On her marriage with Philip le Bel, Navarre passed to the house of France.

Kings of Navarre (continued).

A.D.

Luis Hutin	1316
Felipe le Long	1320
Carlos I. de Navarra, IV. de Francia	1329
Juana II.	1343
Carlos II. d'Evreux	1387
Carlos III.	1425
Doña Blanca y Juan I.	1479
Francisco Febo	1483
Cataluña	1512

Fernando V. of Navarre took possession in 1512 of Navarre, and it was then incorporated with Castile.

Kings of Aragon.

Aragon belonged to the kingdom of Navarre until Sancho III. gave it to his son Ramiro.

Ramiro I.	1035. D. 1063
Sancho I.	1094
Pedro I.	1104
Alfonso I., el Batallador	1134
Ramiro II., el Monge	1137

Aragon and Cataluña are united.

Petronila	1162
Alfonso II.	1196
Pedro II.	1213
Jaime I., el Conquistador	1276
Pedro III.	1285

Sicily is united to Aragon.

Alfonso III.	1291
Jaime II.	1327
Alfonso IV.	1336
Pedro IV.	1387
Juan I.	1395
Martin	1410
Fernando, el de Antequera	1416
Alfonso V.	1458
Juan II.	1479

Fernando el Catolico.

Aragon passes to the crown of Castile.

Counts of Barcelona.

A.D.

In the 8th and 9th centuries Cataluña belonged to Charlemagne and his successors. Wilfredo was the first independent Conde.

Wilfredo el Belloso	864—898
Borrell I.	912
Suniaro	917
Borrell II. and his brother Miron	922

<i>Counts of Barcelona (continued). A.D.</i>				<i>Counts of Barcelona (continued). A.D.</i>			
Ramon Borrell	..	..	1018	Ramon Berenguer IV.	..	1131	
Ramon Berenguer I.	..	..	1025	Ramon Berenguer V. married			
Ramon Berenguer II.	..	..	1077	Dofia Petronila de Aragon, and			
Berenguer and Ramon Baren-				this kingdom was incorporated			
guer III.	..	..	1113	with the Condado de Cataluña.			

No. II. *Contemporary Sovereigns.*—The periods have been selected during which leading events in Spanish history have occurred.

A.D.	Spain.	England.	France.	Rome.
800	Alonso II. el Casto ..	Egbert ..	Charlemagne ..	Leo III.
877	Alonso III. el Magno ..	Alfred ..	Louis II. ..	John VII.
996	Ramiro III. ..	Ethelred II. ..	Hugh Capet ..	Gregory V.
1075	Sancho II. ..	William the Conqueror }	Philip I. ..	Gregory VII.
1155	Alfonso VII. ..	Henry II. ..	Louis VII. ..	{ Adrian IV. Breakspere.
1245	San Fernando ..	Henry III. ..	St. Louis ..	Innocent IV.
1345	Alfonso XI. ..	Edward III. ..	Philip VI. ..	Benedict VI.
1360	Pedro el Cruel ..	Edward III. ..	John II. ..	Innocent VI.
1485	Isabel la Catolica ..	Henry VII. ..	Charles VIII.	Innocent VIII.
1515	Fernando de Aragon	Henry VIII. ..	Francis I. ..	Leo X.
1550	Carlos V. ..	Edward VI. ..	Henry II. ..	Paul III.
1560	Felipe II. ..	Elizabeth ..	Charles IX. ..	Pius IV.
1644	Felipe IV. ..	Charles I. ..	Louis XIV. ..	Innocent X.
1705	Felipe V. ..	Anne ..	Louis XIV. ..	Clement XI.
1760	Carlos III. ..	George III. ..	Louis XV. ..	Clement XIII.
1808	Fernando VII. ..	George III. ..	Napoleon I. ..	Pius VII.
1840	Isabel II. ..	{ Victoria ..	{ Louis-Philippe } { Napoleon III. }	{ Gregory XVI. and Pius IX.
1877	Alfonso XII. ..		French Republic.	Pius IX.

The antiquary will often meet with the date Era on old inscriptions. This mode of reckoning prevailed in the Roman dominions, and arose from the date of the particular payment of taxes, *ærs, æra*. It commenced in the fourth year of Augustus Cæsar. To make the Era correspond with the *Anno Domini*, 38 years must be added; thus: A.D. 1200 is equivalent to Era 1238. The Moorish Hegira commences from Friday, July 16, A.D., 622,—Era 660. The New Style was introduced by Gregory XIII. into Spain in 1582. October 5, of the Old Style was then called October 15. This must be remembered, for the New Style was only introduced into England in 1751.

§ 16.—SPANISH CONVERSATION—PHRASES.

Some acquaintance with the noble idioms of Spain is absolutely necessary to get on tolerably in the Peninsula, where, as with Orientals, no other is spoken or understood, the large cities and seaports excepted.

The following familiar phrases may be useful to the traveller who may not be acquainted with the Spanish language:—

Verb *Haber*. To have.

Indicative Present.

yo he,	I have.
tú has,	thou hast.
él, ó ella ha,	he or she has.
nosotros ó vosotras	we have.
hemos,	
vosotros ó vosotras	you have.
habéis,	
ellos ó ellas han,	they have.

Verb *Ser*. To be.

yo soy,	I am.
tú eres,	thou art.
él ó ella es,	he or she is.
nosotros ó vosotras	we are.
somos,	
vosotros ó vosotras	you are.
sois, ustedes son,	
ellos ó ellas son,	they are.

The other tenses are :

Pret. Imp.	yo habia, yo era.
Pret. Per.	yo hube, yo fui.
Plusquamperf.	yo habia habido, habia sido.
Fut. Imp.	yo habré sido.
Fut. Perf.	yo habré habido, habré sido.
Imperat.	haya yo, sea yo.
Sub. Pres.	yo haya, yo sea.
Sub. Pret. Imp.	yo hubiera, habria, hubiese; fuera, seria, fuese.
Sub. Pret. Perf.	yo hubiera, habria, hubiese habido: do. do. do. sido.
Inf.	haber, ser.
Particip.	habido, sido.
Gerundio.	habiendo, siendo.
Particip. Perf.	haber habido ó sido.

Verb *Estar*. To be (temporarily).

yo estoy,	I am.
tú estas,	thou art.
él ó ella está,	he or she is.
nosotros estamos,	we are.
vosotros estais,	you are.
ellos ó ellas estan,	they are.

The other tenses are :

Pret. Imp.	yo estaba.
Pret. Per.	yo estuve.
Plusquamperf.	yo habia estado.
Fut. Imp.	yo estaré.
Fut. Perf.	yo habré estado,

Imperat.

Sub. Pres.

Sub. Pret. Imp.

Sub. Pret. Perf.

Inf.

Particip.

Gerundio,

Particip. Perf.

esté yo.

yo esté.

yo estuviera, estaria, estuviere.

yo hubiera, habria, ó hubiese estado.

Estar.

estado.

estando.

haber estado.

Verb *Tener*. To have, or possess.

Indicative Present.

yo tengo,	I have.
tú tienes,	thou hast.
él tiene,	he has.
nosotros tenemos,	we have.
vosotros teneis; or	

better, *usted tiene*, you have.
ellos tienen, they have.

N.B. To have (possessive) is *Tener*.

I have dined, *He comido*.

I possess a dog, *Tengo un perro*.

Days.

Lunes,	Monday.
Martes,	Tuesday.
Miercoles,	Wednesday.
Jueves,	Thursday.
Viernes,	Friday.
Sabado,	Saturday.
Domingo,	Sunday.
ayer,	yesterday.
hoy,	to-day.
mañana,	to-morrow.

Months.

Enero, Febrero, Marzo, Abril, Mayo,
Junio, Julio, Agosto, Setiembre, Octubre,
Noviembre, Diciembre.

Numbers.

1, uno.	16, diez y seis.
2, dos.	17, diez y siete.
3, tres.	18, diez y ocho.
4, cuatro.	19, diez y nueve.
5, cinco.	20, veinte.
6, seis.	21, veinte y uno.
7, siete.	30, treinta.
8, ocho.	40, cuarenta.
9, nueve.	50, cincuenta.
10, diez.	60, sesenta.
11, once.	70, setenta.
12, doce.	80, ochenta.
13, trece.	90, noventa.
14, catorce.	100, ciento.
15, quince.	1000, mil.

Travelling by Railway and Steamboat.

¿ Dónde está el despacho de billetes ?	Where is the booking-office ?
Deme usted un billete de primera ó segunda clase.	Give me a first or second-class ticket.
Facture V. (abbrevintion for usted), el equipage y deme el talon.	Register the luggage, and give me the baggage receipt.
¿ Hay que pagar exeso ?	Must I pay for extra luggage ?
Necesito un reservado, un coupe, una berlina.	I want a coupé, or reserved compartment.
¿ Cuántos minutos para el tren ?	How long does the train stop here ?
¿ En qué estacion hay fonda ?	Where shall I find a buffet ?
¿ Dónde está el reservado de señoras ?	Where is the ladies' carriage.
Necesito un bote para ir á bordo.	I want a boat to go on board.
¿ A qué hora saldrá el vapor ?	When does the steamer start ?
¿ Dónde está la cámara ?	Where is the cabin ?
¿Cuál es mi camarote ?	Which is my berth ?
Que lleven los abrigos y el saco al camarote.	Take the rugs and carpet bag into the cabin.
Traiga V. una palanquana.	Bring a basin.

At an Inn.

¿ Cuánto lleva V. aquí por persona ?	What do you charge per day ?
¿ Cuánto es la habitacion sin la comida ?	How much do you charge for the rooms without food ?
¿ Hay un guía que sepa el frances ?	Is there a guide who can speak French ?
¿ Hay chimenea ? no me gusta el brasero.	Is there a fireplace ? I don't like a brazier.
¿ Tiene V. un cuarto con dos camas ?	Have you a double-bedded room ?
Quiero sala y alcoba.	I want a bed-room and sitting-room.
¿ Hay habitacion para una familia ?	Have you apartments for a family ?
Quiero sabanas y almohadas limpias, mas toallas, una lamparilla, otra vela.	I want clean sheets and pillow-cases, more towels, a night-light, another candle.
Traiga V. mas agua, agua fria, agua caliente, un baño de piés ó barreño, un vaso, y una botella de agua.	Bring more water, cold water, hot water, a foot-bath, a glass, and a bottle of water.
¿ Hay casa de baños aquí ?	Is there a bath-house here ?
El camarero.	The waiter.
La criada.	The maid-servant.
Arregle V. mi cuarto pronto.	Get my room ready soon.
El escusado.	The w.c.
¿ Dónde está el comedor ?	Where is the dining-room ?
¿ A qué hora se come y almuerza ?	At what hour is dinner and breakfast ready ?
¿ Hay algun periódico ?	Can I have a newspaper ?
Traiga V. café, chocolate, té, leche de vacas, cognac, agua de Seltz, huevos pasados por agua, cerveza, vino tinto y blanco, azucar, limon, fruta, y cigarros.	Bring coffee, chocolate, tea, cows' milk, brandy, Seltzer water, boiled eggs, beer, red wine, white wine, eggs, sugar, lemon, fruit, and cigars.
Quiero dar esta ropa á lavar.	I want this linen washed.
Quiero que se lave y planche para pasado mañana.	I wish this linen to be ready for the day after to-morrow.
¿ A qué hora sale el omnibus para la estacion ?	At what o'clock does the omnibus start for the station ?
Baje usted ó suba usted el equipage.	Take the luggage, up or down stairs.
Quiero un coche para dar un paseo en el campo.	I want a carriage to drive in the country.
Quiero caballos de montar.	I want saddle-horses.
Traiga V. la cuenta,	Bring the bill.

At a Post-Office.

¿ Dónde está el correo?	Where is the post-office?
¿ Hay cartas para mí?	Are there any letters for me?
Tome V. mi pasaporte.	Here is my passport.
Deme V. sellos de franqueo, sellos para el extranjero, sellos para el interior, sellos de guerra, sellos de telegrafos.	Give me postage stamps, foreign stamps, Spanish stamps, contribution stamps, telegraph stamps.
¿ Necesita mas sellos esta carta?	Does this letter require more stamps?

At a Telegraph Office.

¿ Dónde está la oficina del telegrafo?	Where is the telegraph office?
¿ Cuántas palabras se permiten?	How many words can I send?
¿ Comprende V. el inglés ó frances?	Do you understand English or French?
¿ Se puede mandar hoy este parte?	Will this telegram go to-day?
¿ Cuánto vale?	How much is it?

The best method of acquiring the Spanish language is to establish oneself in a good *casa de huéspedes*, to avoid English society and conversation, to read Don Quijote through and aloud before a master of a morning, and to be schooled by female tongues of an evening. The ladies of Spain prove better mistresses, and their lessons are more attended to by their pupils, than the inflections and irregular verbs of a language master.

§ 17.—HINTS ON CONDUCT—TRAVELLING COMPANIONS.

The observance of a few rules in a country where "manners maketh man," will render the traveller's path one of peace and pleasantness. A word of advice may therefore be offered to English tourists about to visit Spain for the first time. The Spaniard is kind and courteous in his demeanour towards his fellow-passengers, both in railway carriage, diligence, and hotel. No formal introduction is required before he offers you his cigar-case, his brandy bottle, and a share in whatever other creature comforts he may have brought with him for his and your use. If you wish to do *the right thing* you will refuse *once* in the most affable manner; but if the offer is again repeated you will frankly accept the proffered kindness, and return the compliment on the first fitting occasion.

Never eat, or smoke a cigar, in the presence of *fellow voyagers*, without first offering to share with them: it is, however, not necessary to repeat the offer more than once, and will be almost invariably declined.

Always lift your hat upon leaving or entering a railway carriage or diligence, and wish your fellow passengers a "good day," or an "adieu," as the occasion may require. Never grudge wearing out a hat or two by touching it or taking it off. Never lose your patience with a Spanish official: always endeavour to maintain a quiet and unruffled demeanour, and try to imitate the Spaniard himself in his habit of "Resignation," taking his motto for your own, "*Paciencia y barajar*," and above all things *else* remember, when nothing pleasant can be said, that "whilst speech is silver, silence is often golden!"

Always remember that every Spaniard (be his class what it may)

considers himself a *Caballero*, a gentleman, and an old and well-born Christian one, *Cristiano viejo y rancio*, and therefore your equal. When his self-esteem and personal sensitiveness are once conciliated, he is quick to return the compliment, and to pay every deference to the judicious stranger by whom he is put in his proper place; all attempt to bully and browbeat is loss of time, for Spaniards are not to be driven by a rod of iron, still less if wielded by a foreigner. Civil words are everywhere the best defence, and lifting the hat is the signal of peace, and good will; the sensitive Spaniard stiffens when hats are not off, and bristles up like a porcupine against the suspicion of a *desaire*. Be especially polite to officials, from the odious custom-house upwards. Dismiss the nonsense of robbers from your head, avoiding, however, all indiscreet exhibition of tempting baits, or chattering about your plans and movements. Avoid logomachies, or trying to convince the natives against their will; it is arguing against a north-east wind, and a sheer loss of time, too; for, in a fine, indolent climate, where there is little to do—the otiose twaddlers spin Castilian nonsense by the yard.

In the large towns the costume of an English gentleman is the best; the cashmere or alpaca is far preferable to cloth, which is intolerable in the hot weather. Remember, when you meet any one, being yourself *embozado* or muffled up, to remove the folds of cloak or coat before you address him, as not to do so is a great incivility: again, when strangers continue to speak to you thus cloaked, and as it were disguised, be on your guard.

The advance of civilization has caused a complete revolution in regard to the dress of both gentlemen and ladies, and the usual Parisian fashions are now everywhere adopted in the Peninsula. Black, however, is still the favourite colour for ladies' dresses; silk is worn in preference to alpaca or stuff. Bonnets have now become the fashion, but mantillas are much worn, especially at church, and at the theatre and bull-fights. Parasols are used, but the fan is still the national protector against the sun; small brown or white umbrellas, lined with green, are much used both by ladies and gentlemen during the summer months. A warm cloak or shawl is indispensable, as, in the evenings, the air is apt to be chilly, even during the spring and summer.

Carry the least possible amount of luggage that you can, never forgetting that none is so heavy and useless in Spain as preconceived prejudices and conventional foregone conclusions, although of genuine London or Paris manufacture. When you arrive at the place of your destination, if you wish to do or see anything out of the common way, call on the *gobernador*, *alcalde*, or chief authority, to state frankly your object, and request his permission. For riding tours and in all out-of-the-way districts, the traveller may adopt the national costume of the road; to wit, the peaked hat, *Sombrero gacho*, *calañes*, the jacket of fur, the *Zamarra* or the one of cloth, the *Marselles*; the grand object is to pass incog. in the crowd, or if noticed, to be taken for a native. You may possibly thus escape the beggars, which are the plague of Spain, and have a knack of finding out a stranger, and of worrying and bleeding him as effectually as the mosquitos. The regular form of uncharitable rejection is as follows:—*Perdone V. (usted) por Dios, Hermano!*—"My

brother, will you excuse me, for God's sake?" If this request be gravely said, the mendicant gives up hope of coppers. Any other answer except this specific one, only encourages importunity, as the beggars either do not believe in the reality of the refusal, or see at once that you are *not* a Spaniard, and therefore never leave off, until in despair you give them hush-money to silence their whine, thus bribing them to relieve you from the pleasure of their company.

In church Spanish women generally seat themselves on the pavement when at prayers; it is against all ecclesiastical propriety for a lady and gentleman, even man and wife, to walk about arm in arm in a church. Spaniards, on passing the high altar, always bow; beware of talking during Mass, when the ringing of a little bell indicates the elevation of the Host, and is *supposed to indicate* the actual presence of the incarnate Deity. It is usual to take off hats when the consecrated wafer is carried by in the streets; and those Protestants who object to perform this act of respect should get out of the way, and not offend their Catholic brethren by a rude contempt of their most impressive ceremonial.

Protestants should be reserved in questions of creed. You will often be asked if you are a Christian, meaning a Roman Catholic; the best answer is, *Cristiano, si, Apostolico Romano no*. The destructive force of the Voltaire school (which propagates revolution and atheism), and the blighting influence of Bourbon misgovernment have tended to sap much of the fine religious faith of the old Castilian; but, however the cause of the Vatican may be injured, there are now signs that Protestantism is making some little advance.

Conform, as nearly as you can, to the hours and habits of the natives; get up early, which is usual throughout Spain; dine or rest in the middle of the day, for when everybody is either at table or the *siesta*, it is no use to be running about sight-seeing when you are the only person awake. On all occasions remember that most locks in Spain are to be picked with a silver key, and almost every difficulty smoothed away by a properly administered bribe, and how small an additional percentage on the general expenditure of a tour through Spain is added by such trifling outlays! Never wage a guerrilla warfare about shillings and half-crowns, but have always plenty of small silver coins, for great is the amount of good will, and *having your own way*, to be purchased in Spain by the judicious use of pesetas.

When on a riding journey, ATTEND TO THE PROVEND; take a mosquito net, and some *solution of ammonia*, the best antidote to their stings; never rub your eyes when inflamed by sun-glare and dust except with your elbows, *los ojos con los codos*, but use hot water to them frequently, or a lotion of calomel and rose-water.

Letters of Introduction are desirable. In cities, where a lengthened stay is contemplated, their utility is obvious. They may be procured and taken on tours and excursions, but need not always be presented. Of service in cases of difficulty, they involve otherwise much loss of precious time in visits and in formal intercourse with strangers, whom one never saw before and may never meet again; and for your life avoid being carried off from the *fonda* or *posada* to a hospitable native's

* See List of Protestant Chapels and Schools in Spain, § 23, p. [76].

house, if freedom and taking "ease in mine own inn" have any charms.

In choice of lodgings—in winter, secure upper floors which have a southern aspect; in summer, a cuarto abajo (or ground-floor apartment) is the coolest. In Spain, during the cold months of the year, the sun supersedes the fire-place, and where his vivifying rays enter, the doctor goes out. Avoid the *brusero*, the pan of heated charcoal, the parent of headache and asphyxia; if cold, trust rather to additional clothing than to charcoal, keep your feet warm and the head cool, by avoiding exposure to midday sun and midnight bottle: above all things, carry not the gastronomics of the cold north into the hot south. Live as the natives do, consuming little meat and less wine; sleep the midday siesta as they do, and avoid rash exposure to the delicious cool night breezes. Sleep high in low grounds and marshy districts, avoiding the ground floor, as the poisonous Malarías of fine climates creep on earth, and more so by night when they are condensed, than by day; throw physic to the dogs, avoiding constipation, and trusting to diet and quiet. Cod-liver oil may as well be taken out by consumptive travellers, as it is dear and indifferent in Spain.

When you have letters of introduction to any Spaniards, both ladies and gentlemen should be very particular to be well dressed on the first visit of etiquette: black is the correct colour of ceremony. Call yourself with your credentials. Ladies should come in a carriage, as *venido en coche* is a mark of respect. If the parties called upon be out, leave your credentials and card, turning down a corner of the card, which means that you have called in person. When you ring at the door, probably an unseen person will exclaim, "*Quien es?*" "Who's there?" The correct countersign is, "*Gente de paz*," "Persons of peace." As the first visit is always formal, observe how you are treated, and practise the same behaviour exactly when the call is returned. You will be conducted to the best room, the *sala de estrado*, and then led up to the sofa, and placed on the right hand. Great care will be taken of your hat—type of grandeeship—which a well-bred Spaniard seizes and seats on a chair as if it were a person: be careful to pay this compliment always to the beaver of your visiting friend. When you get up to take leave, if of a lady, you should say, "*A los pies de V. (usted), Señora*," "My lady, I place myself at your feet;" to which she will reply, "*Beso á V. la mano, Caballero*," "I kiss your hand, Sir:" "*Vaya V. con Dios, que V. lo pase bien*," "May you depart with God, and continue well;" to which you must reply, "*Quede V. con Dios*," "May you remain with God." Ladies seldom rise in Spain to receive male visitors; they welcome female ones with kisses both at coming and going. On leaving a Spaniard's house, observe if he thus addresses you, "*Esta casa está muy á la disposicion de V. cuando guste favorecerla*," "This house is entirely at your disposal, whenever you please to favour it." Once thus invited, you become a friend of the family, *uno de nosotros, de la familia*. If the compliment be omitted, it is clear that the owner never wishes to see you again. When a lady makes a visit, a well-bred host gives her his arm to the door of her carriage. Remember always to pay a visit of ceremony to your male and female friends on their birthdays, or *el día de su santo*,

and to attend to your costume and put on your best black: on New Year's day bring some small gift with you, as an *aguinaldo*. In walking with a Spaniard, if you wish to show him respect, take care to let him be inside, nearest the wall: the same nicety of relative position should be observed in seating him on a sofa or in a carriage. A well-bred man when he meets a lady always makes way for her, passing outside; although the strict rule in street-walking, which, from their narrowness and the nice point of honour of touchy passengers, has been well defined, is that whoever has the wall on his or her right hand is entitled to keep it.

On passing soldiers on duty, remember that the challenge of a Spanish sentry is "*Quien vive?*" The answer is "*España.*" Then follows "*Que gente?*" The answer is "*Paisano.*" The sooner and clearer strangers answer the better, as silence rouses suspicion; and in Spain, in times of revolution, a shot often precedes any explanation.

When you meet your Spanish friends stop, and attend carefully to the whole process of greetings in the market-place. These things are not done there in our curt and off-hand way,—How are you? You must inquire after the gentleman's own health, that of his wife (*¿cómo está mi Señora la esposa de V.*), his children, et cetera, and then you will be thought to be a *hombre tan formal y cumplido como nosotros*, that is, as well-bred as a Spaniard. If when walking with a Spaniard you pass your own house, do not fail to ask him whether he will not step in and rest himself a little, "*No quiere V. entrar en esta su casa, y descansar un ratito?*" You beg him to come into *his*, not your house, for thus you offer it to him.

This offering obtains throughout. If a Spaniard admire anything belonging to another, his friend instantly places it at his disposal, *está muy á la disposicion de V.* The proper reply is a bow, and some sort of speech like this: *Gracias, está muy bien empleado*, or *Gracias, no puede mejorarse de dueño*. ("Thanks, it is already in excellent hands; it cannot better its master by any change.") In like manner, and especially when outside cities, if any Spaniards pass by when you are lunching, picnicking, or eating, never fail to invite them to share your meal, by saying, *Gustan ustedes comer?* ("Will your graces be pleased to dine?") To omit this invitation is a flagrant breach of the laws of hospitality; nor is it always a mere compliment on their part, for every class of Spaniard is flattered if you will partake of their fare. However, it is safer to decline with the set speech, *Muchas gracias, buen provecho le haga á usted*. Never at all events, in this or on other occasions, omit these titular compliments.

In towns there is scarcely any dinner society, and luckily; nor is such an invitation the usual compliment paid to a stranger, as with us. Spaniards, however, although they seldom bid a foreigner, will accept his bidding. It is necessary, however, to "press them greatly;" for the correct national custom is to decline. Remember also to apply a gentle violence to your guest, to induce him to eat, and if you are dining with him, let your stomach stretch a point; for unless you over-eat yourself, he will fancy that you do not like his fare. It is the custom in cafés for one to pay for all his acquaintance who may be seated at his table; he who asks his friends what they will take must discharge

the account afterwards. Again, if you see friends of yours refreshing themselves in café or public promenade, pretty ladies for instance with whom you wish to stand well, you may privately tell the waiter that you will be answerable for their account. It is very easy afterwards, when you meet with your fair friends, to let them infer who was their unknown benefactor. It was sometimes rather dangerous to accompany an extravagant *Andaluza* out shopping, *á las tiendas*, as a well-bred man of the old Spanish school was bound never to allow her to pay for anything. This custom, however, has got somewhat obsolete.

All Spaniards are prodigal to each other in cheap names and titles of honour; thus even beggars address each other as *Señor y Caballero*, Lord and Knight. The most coveted style is *Excellencia*, your Excellency, or, as it is pronounced, *Vuesencia*: it only belongs to grandees and men in highest office. The next is *Vuestra Señoría*, your Lordship, of which the abbreviated form is *Usia*; this belongs to *titulos de Castilla*, to men who are titled, but not Grandees. It is, however, very seldom used, except by the lower classes, who, when they want to toady an Englishman, will often say, *Por vida del demonio mas sabe Usia que nosotros*—"By the devil's life, your Lordship knows more than we do;" which, if a traveller has this Handbook, is very likely to be the fact, as the natives generally know nothing. The common form of You is *Usted*; *vuestra merced*, your grace. It is generally written simply *V.*, or in older books *Vmd.* If you do not know a Spaniard's Christian name, it is well-bred to insert the *de*, the German *Von*. Thus *Señor de Muñoz* is the appellation of a gentleman; *Senor Muñoz* that of a nobody. When the Christian name is used with the title *Don* (*Dominus*, Lord), this *Don* becomes exactly equivalent to our knightly Sir, and never must be prefixed to the patronymic by itself. Thus you must say *Don Hernando Muñoz*, and not *Don Muñoz*, which sounds as ridiculous and ignorant to Spanish ears as Sir Peel or Sir Murchison would to ours.

Whilst discussing Spanish names we would call *especial attention* to the Spanish custom of affixing to the patronymic the maiden name of the mother, coupling the two with a "y." Take, for example, a man of the name of Juan Garcia y Rubio: his son by a lady of the name of Blanco (if baptized in the Christian name of the father) would become Juan Garcia y Blanco, whilst his son by a lady of the name of Gonzales would become Juan Garcia y Gonzales. In addressing a man in conversation it is usual to say, "*Don Juan Garcia*," dropping the mother's patronymic, but when writing his name his full paternal and maternal name must be given.

Spaniards, when intimate, generally call each other by their Christian names, and a stranger may live among them and be known to all the town as "*Don Ricardo*," without half-a-dozen persons in it being aware of his family name. The custom of *tutear*—the endearing *tutoyer*, unusual in England except among Quakers—although common in Germany and France—is very prevalent among familiar friends, and is habitual among grandees, who consider each other as *primos*, cousins.

The forms of letter-writing differ also from ours. The correct place of dating from should be *de esta su casa*, from this *your* house, wherever it is; you must not say from this *my* house, as you mean to place it at

the disposition of your correspondent; the formal Sir is *Muy Señor mío*; My dear Sir, is *Muy Señor mío y de todo mi aprecio*; My dear Friend, is *Mi apreciable amigo*: a step more in intimacy is *querido amigo* and *querido Don Juan*. All letters conclude after something in this fashion—*quedando en el interin S. S. S. [su seguro servidor] Q. S. M. B. [que su mano besa]*. This represents our “your most obedient and humble servant:” a more friendly form is, “*Mande Vmd. con toda franqueza á este S. S. S. y amigo afmo. Q. S. M. B.*” When a lady is in the case, P [*pies*] is substituted for M [*mano*], as the gentleman kisses her feet. Ladies sign *su servidora y amiga*; clergymen, *es S. S. y capellan*; military men seldom omit their rank. Letters are generally directed thus:—

Al Señor,
Don Fulano Apodo,
Madrid.

Most Spaniards append to their signature a *Rubrica*, which is a sort of intricate flourish, like a Runic knot or an Oriental sign-manual. The sovereign often only *rubricates*: then her majesty makes her mark, and does not sign her name.

The traveller is advised at least to visit and observe the objects pointed out in the following pages, and never to be deterred by any Spaniard's opinion that they are “not worth seeing.” He should not, however, neglect looking at what the natives consider to be worth a foreigner's attention. As a sight-seeing rule in towns, make out a list of the lions you wish to see, and let your lacquey de place arrange the order of the course, according to localities, proper hours, and getting proper permissions. As a general habit, ascend towers in towns to understand topography; visit the Plaza and chief markets to notice local fishes, fowls, fruits, and costumes—these are busy sites and scenes in the Peninsula; for as Spaniards live from hand to mouth, everybody goes there every day to buy their daily bread, &c., and then, as elsewhere, be more careful of keeping your good temper than sixpences: never measure Spanish things by an English standard, nor seek for moles in bright eyes. Scout all imaginary dismals, dangers, and difficulties, which become as nothing when manfully met, and especially when on the road and in the Fonda. View Spain and her inhabitants *en couleur de rose*, and it will go hard if some of that agreeable tint be not reflected on such a judicious observer, for, like a mirror, the Spaniard returns your smile or frown, your courtesy or contumely; nor is it of any use going to Rome if you quarrel with the Pope. Strain a point or two therefore, to “make things pleasant.”

§ 18.—THE SPANISH SCHOOL OF PAINTING.

The following sketch of the Spanish school of painting may be useful to the traveller when visiting the galleries and churches of the Peninsula.

The earliest paintings which he is likely to find in Spain are by feeble imitators of the Italian and Flemish masters of the end of the 14th century and of the 15th. They are principally in the cathedrals and churches of Toledo, Cordova, Seville, Avila, Burgos, and other large towns.

A few have recently been added to the Museum of Madrid, where, however, Spanish art is historically but ill represented. They are, for the most part, of no great interest, and have little of the charming simplicity and tenderness of the works of the contemporary Italian masters; nor do they show the power of expression and of rendering details that distinguishes the early Flemish painters. In colour they are sombre and monotonous—a quality which characterises the whole Spanish school. Starnina (b. 1354) and Dello Delli (b. 1404), Florentine masters of reputation, settled in Spain; John Van Eyck and other Flemish painters also visited the Peninsula. It is not impossible that the frescoes which may still be seen in the chapel of Archbishop Tenorio, opening into the cloisters of the Cathedral of Toledo, may be by Starnina. They were evidently painted by one who followed the traditions of the school of Giotto. The curious paintings on leather in the ceiling of the “Sala de Justicia,” in the Alhambra, are also attributed to an Italian artist of the 14th century.

Amongst the earliest known Spanish painters who formed their style upon the combined Italian and Flemish influence, were, in the 15th century: *Sanchez de Castro* of Seville, whose works have, for the most part, perished; *Pedro Berruguete*, a painter of some reputation, to whom are attributed a series of pictures in the Madrid Gallery of the Life of S. Domenic Guzman; *Santos Cruz*, his associate, to whom are also assigned some panels in the same collection; *Rincon*, born, it is said, in 1446, who, like Giotto in Italy, has the credit in Spain of being the author of all old pictures by unknown hands; his son *Fernando Rincon*; *Fernando Gallegos*, born at Salamanca, who, according to Cean Bermudez, studied under Albert Dürer, and whose principal works are in the cathedral of his native city (Ford terms him the Van Eyck of the Peninsula); *Juan de Borgogna*, who, as his name indicates, may have been born out of Spain. He appears to have learnt his art in Italy, probably in the Venetian school. His principal work is the History of the Virgin, in fresco, on the walls of the chapter-house of the Cathedral of Toledo, which is not without considerable merit. He also painted at Avila and in other towns.

Alonso Berruguete, the son of Pedro, born 1480, went to Florence, and placed himself under Michael Angelo, whom he accompanied to Rome in 1504—studying under him painting, sculpture, and architecture. He returned to Spain in 1520, and made a revolution in Spanish art by introducing a broader and grander mode of treatment in imitation of his great master. Charles V. appointed him “pintor y escultor de camara.” Of his works in painting none are known, but of his sculpture in marble, stone and wood, especially for architectural decoration, many fine examples exist in the Peninsula. He had many pupils and imitators, whose inferior works are usually attributed by ignorant guides to Berruguete.

The celebrated *Antonio* or *Antony Moro* came to Spain in 1552, as painter to the Emperor Charles V. and Philip II. He founded the Spanish school of portrait painting. The Madrid Gallery contains some excellent portraits by him, especially that of Queen Mary of England. Many of those he painted of the royal family of Spain and of European princes which were in the Pardo were burnt with that palace. His most distinguished Spanish pupil was *Alonso Sanchez Coello* (died 1590), whose portraits of Philip II. and III., of various members of the House of Austria, and of Spanish knights and ladies, preserved in the Madrid Gallery and in

private collections, prove him to have been a painter of no ordinary merit. He was especially skilful in representing the rich costumes of his day, but he lacks the delicate touch, and the power of giving natural expression to his portraits, of his master. His drawing is generally hard and "dry." *Juan Pantoja de la Cruz* (b. in Madrid, 1551; d. about 1609) was Sanchez Coello's best pupil. He was employed by Philip II. and Philip III. and their courts, and painted the latter king on horseback for the fine bronze statue commenced in Italy by Giovanni da Bologna, and finished by Tacca, now in the Plaza Mayor, at Madrid. The pictures by him of religious subjects in the Madrid Gallery are of inferior merit, but his portraits in the same collection prove him to have been a skilful painter.

A more truly Spanish painter than any of the former was *Luis de Morales*, called "*El Divino Morales*," "more from his painting subjects of divinity than from any divinity of painting." He was born at Badajoz early in the 16th century. His works have obtained a reputation which they do not deserve. His drawing is so defective in its conventional stiffness, and in expression he is so grotesquely unnatural and exaggerated, that it is scarcely to be believed that he lived nearly a century later than the great Umbrian painters. His colour is ashy and disagreeable in tone; the subjects of his pictures are generally the Agony of Christ, and the Sorrows of the Virgin; and he has a certain vulgar power of rendering intense physical suffering and strong emotions, which make them popular in Spain. Spanish writers on art, indeed, do not hesitate to rank his works with those of Michael Angelo and Leonardo da Vinci. The most that can be said for them is that they show a certain individuality, which has been coarsely imitated by others whose works pass for those of the master. In the Madrid Gallery are some characteristic pictures by Morales, such as the 'Presentation of the Infant Christ in the Temple' (No. 849).

Another Spanish painter, who, like Morales, enjoys, both in Spain and elsewhere, a higher reputation than he deserves, is *Vicente Juan Macip*, usually known as *Juan de Juanes*. He was born about 1523, in the province of Valencia, and studied in Italy, copying the works of Raphael and his school. The Spaniards boastfully call him the "Spanish Raphael." His best pictures are at Valencia; but the Madrid Gallery possesses some characteristic examples—such as the series representing the martyrdom of St. Stephen. His portraits are sometimes excellent. He was a brilliant colourist, and was successful in representing costume and drapery; but in drawing, grace of composition and harmony of tone, in fact in all the highest qualities of his art, he was far behind the great Italian painters who preceded him by half a century, and whom he but feebly imitated. Yet his heads of Christ have been compared by some critics with those of Leonardo da Vinci! He died in 1579.

In the 16th and beginning of the 17th centuries many Italian painters, encouraged by the liberal patronage of the Spanish kings of the House of Austria, came to Spain. They were employed in decorating the halls of the Escorial, and of other royal palaces, and in painting for churches and convents. *Pedro Campaña*, although a Fleming by birth (he was born in Brussels in 1503), had studied in Italy, and had formed his style upon the Italian masters. He settled in Spain and painted, in 1548, the celebrated picture of 'The Descent from the Cross,' now in the Cathedral of Seville, which was so much admired by Murillo that, by his desire, he

was buried in front of it. *Vicente Carducci* or *Carducho* (born at Florence, 1585; died in Madrid, 1638) was brought to Spain by his brother Bartolomeo. According to Cean Bermudez, he exercised great influence on Spanish painting by his works, and by the 'Dialogues on Art' which he published. His principal pictures, now in the Ministry of the Fomento (Public Works) at Madrid, representing the Life of S. Bruno, were painted for the monks of the Cartuja del Pualar. They are in the broad and somewhat academical manner of the Italian eclectic schools of his time. *Eugenio Caxés* (b. 1577; d. 1642) was the son of a Florentine painter established in Spain. He was also employed in decorating the palaces of Philip III. One of his principal works is 'The Landing of the English at Cadiz under Lord Wimbledon,' in the Madrid Gallery. The portraits in this picture are not ill painted, but the composition is clumsy and the colouring feeble.

These, and other Italian painters, such as Antonio Rizzi, Pellegrino Pellegrini, Nardi, and Zuccaro, and Spaniards who had studied in Italy, such as Navarrete, Ribalta, and especially Ribera, may be said to have founded that school which is generally known as the "Spanish," and which includes the great names of Velasquez and Murillo. *Juan Fernandez Navarrete*, called "*El Mudo*," or "the Dumb," from his infirmity (b. at Logroño, 1526; d. 1579), studied in Italy, and principally at Venice, where he formed his style which earned for him the title of "the Spanish Titian." His works, which are distinguished by a free and broad treatment, especially in the draperies, are for the most part in the Escorial. Two pictures in the Madrid Gallery, attributed to Sebastian del Piombo, are believed to be copies or imitations by *El Mudo*. *Francisco de Ribalta* (d. 1628) went young to Italy, where he studied the works of Raphael, Sebastian del Piombo, and their great cotemporaries so successfully that he is said to have been able to pass off, even in Rome, his pictures for originals by those masters. His manner and colour were Italian, modified by Spanish influence. One characteristic example of Ribalta is in the Madrid Gallery, 'An Angel appearing to St. Francis of Assisi' (No. 947); but his principal works are to be seen at Valencia. His son and scholar, *Juan de Ribalta*, died young in the same year as his father, whose manner he so closely imitated that his works frequently pass for those of Francisco Ribalta. *José Ribera*, although a Spaniard by birth and by character, may be considered rather as an Italian than a Spanish painter. He was born in the province of Valencia in 1588, and was placed as a boy under Francisco Ribalta. He went young to Italy, where he became a follower and imitator of Caravaggio and other painters of the Naturalistic school, who were then in fashion. Settling in Naples, he soon became celebrated as the "*Spagnoletto*," or little Spaniard. He painted a multitude of pictures, chiefly religious, of a gloomy and generally horrible character, such as martyrdoms, tortures, and executions. Some fifty specimens of his works may be studied in the Madrid Gallery, and there is scarcely a collection in Europe without them. The reputation which he had acquired in Naples soon extended to Spain, where his pictures were eagerly bought. No painter had so great an influence in forming the Spanish school, of which Velasquez and Murillo are at the head, as Ribera, although he himself never returned to his native country. He died at Naples in 1656, after having acquired great wealth, and many enemies, on account of his imperious, jealous, and vin-

dictive disposition. A good example of his softer manner is the 'Jacob's Dream,' and of his savage manner the 'Martyrdom of S. Bartholomew,' both in the Madrid Gallery.

Two other Spanish painters may be mentioned who were close imitators of the Italian masters, *Pedro Orrente* and *Francisco Collantes*. The former (d. in Toledo 1644), called the "Spanish Bassano," introduced cattle and sheep into religious subjects after the manner of that master, whom he rivalled, if he did not excel, in richness of colour. One of his best works is the 'Martyrdom of Santa Leocadia,' in the sacristy of the Cathedral of Toledo. The Madrid Gallery contains one or two of his pictures in imitation of Jacopo Bassano. *Collantes* (b. 1599; d. 1656), a scholar of Vicente Carducci, was dry, cold, and academical in his drawing and colour. His best picture is the 'Vision of Ezekiel' in the Madrid Gallery (No. 705)—a repulsive subject cleverly treated. He was principally known by the landscapes he painted for the Buen Retiro Palace, which perished by fire.

A painter, not a Spaniard, but who lived and worked in Spain, must not be omitted, more on account of the false reputation he has acquired than of his merits—*Domenico Theotocopuli*, called "*El Greco*," from the country of his birth. He died at Toledo in 1625, and is classed by Spanish writers on art amongst Spanish painters. He studied, in Italy, the Venetian masters, especially Tintoretto, whom he at times imitated, not without some success, especially in his portraits. In Spain he fell into a disagreeable, monotonous tone of colouring of an ashy grey, which, with execrable drawing, render the greater number of his pictures singularly disagreeable, if not absolutely repulsive. Some in the Madrid Gallery are almost caricatures. His best work is, perhaps, the 'Burial of the Count of Orgaz,' in the church of Santo Tomás at Toledo.

The Spanish school, as it has been shown, was not, in the true sense of the term, an original school. It was essentially Italian, modified by national disposition and local circumstances. The narrow bigotry of the people and of their rulers, the terrors of the Inquisition, and the influence of the priest, gave to it that sombre, religious, and naturalistic character, which distinguishes the works of almost every Spanish painter of the 17th and 18th centuries. Accomplished gentlemen and scholars, such as Ford and Stirling, and some French writers on art, obtained for the Spanish masters an exaggerated and fictitious reputation, which their works, now better known, have failed to sustain. The attempt to divide them into four schools—those of Seville, Madrid, Valencia, and Castile—has now been abandoned even by Spanish art-critics.* The traveller who takes the trouble to look into the question, and to visit the galleries which have been formed in Granada, Valladolid, Valencia, and other cities, will probably agree with them. The Spanish school, properly so-called, had but a short existence in the 17th century, and only produced two really great painters—Velasquez and Murillo—and they do not rank with the greatest Italian masters. They hold a second place in art. Their cotemporaries, Zurbaran, del Mazo, Alonso Cano, Herrera, Roelas, and some others, were unquestionably men of ability, but far inferior to Velasquez and Murillo,

* See preface to the 'Catalogue of the Madrid Gallery,' by Don Pedro de Madrazo.

and to the Italian masters even of the third class. However, this is a question upon which a traveller may form his own judgment without fear of offending any generally accepted canons of criticism.

The Spanish school is neither well nor fully represented in any public or private collection in Spain. The Museum of the Prado, at Madrid, is, however, exceedingly rich in the works of Velasquez and Murillo, although deficient in those of other Spanish painters. The public gallery of Seville contains some excellent Murillos, and good examples of Zurbaran and Roelas. In cathedrals and churches, especially those of Seville, the traveller will find interesting and important pictures by the principal masters, both of the early and later times; but they are generally ill seen. They are frequently placed in "Retablos," or vast altar-pieces of carved and gilded wood, which are peculiar to Spain. The public collections in the provincial cities and towns are, for the most part, beneath notice. No important private gallery, accessible to the traveller, now exists in the Peninsula. In that of the Duke of Pastrana, at Madrid, are some fine works by Rubens and Vandyke, inherited from the last Duke of Infantado. Portraits by good Spanish painters, even, it is said, by Velasquez, are still in the possession of grandee families. But the French marauder and the foreign picture-dealer have swept the Peninsula pretty clean of its works of art. Out-of-the-way towns and villages, which may still possess interesting pictures are indicated in the 'Handbook.'

Don Diego Velasquez de Silva, or simply *Velasquez*, the greatest painter that Spain has produced, was born at Seville, in 1599, of parents of Portuguese origin, and died at Madrid in 1660. He married in his youth the daughter of *Francisco Pacheco*, a painter of inferior merit, but a learned writer on art, from whose advice and instruction he derived much advantage. Velasquez showed from his childhood a genius for painting. He began by copying carefully from nature, still life, and living models, forming himself upon the study of pictures by Ribera and by Italian masters of the Naturalistic school, which had been brought from Italy to Spain. The best examples of his first manner are 'The Adoration of the Kings' and his famous 'Borrachos,' or drunkards, in the Madrid Gallery. In them the influence of Caravaggio and Ribera is very evident. In the twenty-third year of his age he came to Madrid, and, attracting the notice of influential persons, was soon taken into the service of Philip IV.—an enthusiastic lover of art, and himself a painter. He remained there for the rest of his life, and his pictures were almost exclusively painted for his royal patron and for the grandees of the Spanish court. A friendship with Rubens, who was in Madrid as ambassador from the King of England, in 1628, and two visits to Italy, in 1629 and 1648, led him to modify his early manner. From the study at Venice of the master-pieces of Titian and Tintoret, he acquired a greater harmony and transparency of colour, and a freer and firmer touch, without departing from that truthful representation of nature which he always sought to attain. On his second visit to Italy he chiefly studied in Rome. He again changed his style: his colouring became more what the Italians term "sfumato," or hazy; and he returned, to some extent, to his early general soberness of tone, rarely introducing bright colours into his last pictures. Velasquez's second and third manners, as well as his first, are fully represented in the Madrid Gallery, which contains no less than 60 of his

pictures, or almost the whole of his genuine works. The 'Borrachos' have already been mentioned as an example of his first manner. The fine portrait of the Infante Don Carlos, second son of Philip III. (No 1073) is another. In his second manner are the 'Surrender of Breda' (No. 1060), perhaps the finest representation and treatment of a cotemporary historical event in the world; the magnificent portrait of the Count of Benavente (No. 1090), and the four Dwarfs; in his third, the 'Meninas' (No. 1062), and the 'Hilanderas' (No. 1061). By studying these pictures the traveller will soon be able to distinguish between the three manners of the painter, and to decide for himself as to the genuineness of the many pictures which pass for Velasquez's in the public and private galleries of Europe.

It was principally as a portrait-painter that Velasquez excelled. Although he wanted the imagination of Titian, and gave less dignity and refinement than that great master to his portraits, yet in a marvellous power of rendering nature, and in truthfulness of expression, he was not his inferior. In the imaginative faculties he was singularly deficient, as his 'Forge of Vulcan,' the 'Coronation of the Virgin,' and other works of that class in the Madrid Gallery, are sufficient to prove. However, the 'Crucifixion,' in the same collection, is a grand and solemn conception, which has excited the enthusiastic admiration of some critics. Velasquez was essentially a "naturalistic" painter. In the representation of animals, especially dogs, and of details such as armour, drapery, and objects of still-life, he is almost without a rival. His freedom of touch and power of producing truthful effects by the simplest means are truly wonderful. His aerial perspective, his light and shade, his gradations of tone and colour, are all equally excellent, and have excited the admiration of Wilkie, and of the best judges of art.

The high offices which Velasquez held at Court gave him but little time to paint. The number of his pictures is, therefore, comparatively small. They were principally executed for the royal palaces; those which have escaped the fires that destroyed so many great works have been removed to the Madrid Museum. The portraits which are attributed to him in many public and private collections out of Spain are, for the most part, by his pupils, or imitators, and copyists. One of the most skilful of the latter was a certain Lucas, who, not many years ago, succeeded in deceiving many collectors. Amongst his best scholars were *Juan Bautista del Mazo* (d. 1667), his son-in-law. How nearly he approached his master may be seen by his admirable portrait of D. Tiburcio de Redin, and the view of Zaragoza, in which the figures have even been attributed to Velasquez, in the Madrid Gallery (Nos. 789 and 788). *Pareja*, his half-caste slave, and afterwards freedman (d. 1670), who imitated his master in his portraits, but not in his religious and other subjects, in which he followed the Dutch and Italian painters of the time; as in his 'Calling of St. Mark,' in the same Gallery. *Carreño*, a member of a noble family (b. 1614; d. 1685), who succeeded Velasquez as court painter, and who is chiefly known by his portraits of the idiot King (Charles II.), his mother, Mariana of Austria, Don John of Austria (not the hero of Lepanto), and other royal and courtly persons of the period. Spanish writers on art rank him with Vandyke, to whom, however, he was greatly inferior. His colouring is generally insipid, and wanting in vigour.

Bartolomé Esteban Murillo was born at Seville in 1616. He studied under Juan del Castillo, a very indifferent painter, but formed his style, like Velasquez, on the works of Ribera and the Italian naturalistic painters. Like that great master, too, he modified his "manner" three times, as he gained in experience and knowledge. From his boyhood he painted pictures which were sold in the market-place of his native city, and bought by dealers; chiefly, it is said, for exportation to the Spanish colonies in America. After obtaining a considerable reputation at Seville, he went to Madrid to improve himself by the study of the works of the great Italian masters in the Royal Collection. Their influence led him to modify his first style, called by the Spaniards "*seco*," or dry, in which he had imitated the brown tints, dark shadows, and conventional treatment of drapery of Ribera; but he did not abandon it altogether. It may still be traced in his second, or "*calido*" (warm) manner, as in the celebrated 'Holy Family,' called '*del Pajarito*' (No. 854), in the Madrid Gallery. The advice of Velasquez, who treated him with great kindness, and the works of Titian and Rubens, led him to adopt a warm, harmonious, and transparent colouring, and a more truthful rendering of nature; at the same time his drawing became more free, if not more correct. His third manner is termed by the Spaniards "*vaporoso*" (misty), from a gradual and almost imperceptible fusion of tints, producing a kind of hazy effect. In it are painted, for the most part, his well-known 'Miraculous Conceptions,' the Virgin standing on the crescent moon attended by angels. The three manners of Murillo are neither so well defined nor so easily recognised as those of Velasquez. He never completely abandoned one of them for the other, and in his last pictures he frequently returned to his "*calido*" style. As a portrait-painter he was inferior to Velasquez, although he excelled even in this branch of his art. He was also inferior to his great contemporary in his landscapes, which are conventional, and wanting in a true feeling for nature. It was in religious subjects, and especially in his Holy Families, that he surpassed him. His Virgins are taken from the common type of Andalusian beauty, slightly idealised; but he gives to them an expression of youthful innocence and religious sentiment, which makes him the most popular of Spanish painters. The Spaniards are naturally proud of him. They believe that he unites the best qualities of the greatest masters, and surpasses them all. By less partial critics he is, however, placed second to Velasquez, who unquestionably possessed a more original genius.

Returning to Seville, after his first and only visit to Madrid, Murillo established himself there for the rest of his life, painting, with the help of scholars, many pictures for churches and convents in Spain and her colonies. In the Peninsula, his best works are now only found at Madrid and in his native city. The French invaders and the picture-dealers carried the greater number away. Amongst those most worthy of note at Madrid are the 'St. Elizabeth of Hungary tending the Sick,' and the 'Patrician's Dream,' now in the Academy of S. Fernando, and the two 'Immaculate Conceptions' in the Gallery; at Seville, 'St. Thomas of Villanueva Distributing Alms to the Poor,' in the public Museum; the 'St. Anthony of Padua' in the Cathedral; and the pictures in the Caridad. Of his well-known sun-burnt beggar-boys and girls there are none, that we know of, in Spain; many of those in European collections are probably by

his favourite pupil, *Villavicencio*, in whose arms he died at Seville in 1682. There is a picture by this painter, who was of a noble family, and rather an amateur than an artist, in the Madrid Gallery, representing a group of boys at play. It has no great merit, but shows how he attempted to imitate his master in this class of subject. He was born in 1635, and died in 1700. The imitations and copies of Murillo by *Tobar* (d. 1758), are so successful that they frequently pass for originals. The same may be said of some by *Meneses*, who died early in the 18th century.

Amongst the contemporaries of Murillo was *Iriarte* (b. 1620; d. 1685), one of the few landscape-painters that Spain has produced. His landscapes were much esteemed by Murillo, but they are not entitled to rank with the works of any of the great masters in this branch of the art. The Madrid Gallery contains five examples of them.

The following painters may be mentioned amongst the best and most characteristic of the second class in the Spanish school. *Francisco de Zurbaran*, born in Estremadura in 1598, died at Madrid, 1662, was essentially a religious painter, and his sombre colouring, and the subjects of his pictures, are characteristic of Spanish bigotry and of the Inquisition. In Spain he is chiefly known by his altar-pieces for churches and convents; out of Spain by his monks and friars. A few figures of female saints prove that he was not insensible to grace of form and beauty of colour. But he is usually mannered, and without dignity. A disagreeable reddish hue pervades his larger pictures. He formed himself, like his contemporaries, on the study of the Italian painters of the Naturalistic school. Philip IV. is said to have named him "Painter of the King, and King of Painters." He enjoyed the first title, but did not merit the second. His best work in Spain is, perhaps, the 'Apotheosis of S. Thomas Aquinas,' which is considered his masterpiece, in the Seville Museum. It is a grand, but somewhat stiff and unpleasing composition. Zurbaran is badly represented in the Madrid Gallery. The 'Christ Sleeping on the Cross' (No. 1133) is the most popular in it. One or two of his works are to be found in the Academy of San Fernando.

Alonso Cano (born at Granada, 1601; died there, 1667) enjoys the highest reputation in Spain after Zurbaran. He was painter, sculptor, and architect, and, moreover, carved and painted wooden figures of the Virgin and Saints, an art in which he attained great success and renown. Many examples of his skill may be seen at Granada. One of the most celebrated is the statuette of St. Francis in the sacristy of the Cathedral of Toledo. Cano was a violent, but not unkindly man, constantly engaged in quarrels and law-suits. He ended by becoming a canon of the Cathedral of Granada, after narrowly escaping from the clutches of the Inquisition. His drawing is carefully studied, but is frequently exaggerated, and wants ease and flow; his colouring conventional and somewhat weak; but there is a delicacy of expression and refinement in his works which have earned him the praise of some critics. The Madrid Gallery contains a few of his pictures: amongst them a Dead Christ (No. 672); but he is best seen at Granada.

Francisco Herrera el Viejo, the elder (b. 1576; d. 1656). His principal works are at Seville and out of Spain. The Madrid Gallery contains nothing by him. Spanish writers on art attribute to him the introduction into Spain of a new style of painting, characteristic of the national genius.

It was vigorous, but coarse, and has little to recommend it even to those who admire the Italian eclectic school. Like Cano, he was a man of hot temper, quarrelled with his pupils, amongst whom was Velasquez, and was thrown into prison on a charge of coining false money. He was released by Philip IV. on account of his merits as a painter. His best work in Spain is the 'Last Judgment,' in the church of St. Bernardo at Seville, which is praised for its composition, and the correct anatomy of the human form. Herrera painted in fresco, for which he was well fitted from his bold and rapid execution; but his works in that material have, for the most part, perished.

Francisco Herrera el Mozo, or the younger (b. 1622; d. 1685), son of the former, studied at Rome, where he was chiefly known for his pictures of dead animals and still life. The Italians nicknamed him "*Lo Spagnuolo degli pesci*," from his clever representations of fish. He was a painter of small merit; weak and affected in his drawing, colour, and composition. The Madrid Gallery contains but one of his pictures—the 'Triumph of S. Hermenegildo.' Like his father, he painted frescoes, some of which are still preserved in the churches of Madrid. He was also an architect, and made the plans for the 'Virgen del Pilar' at Zaragoza.

Juan de las Roelas, commonly known in Spain as "*El Clérigo Roelas*," was born at Seville about 1558, and died in 1625. He studied at Venice; hence the richness and brilliancy of colour in his best works, as in the fine picture of the 'Martyrdom of St. Andrew,' in the Museum of Seville. In the churches of that city are some altar-pieces by him worthy of notice. He is scarcely known out of Spain, or, indeed, out of Seville, although he may be ranked amongst the best of the Spanish painters of the second rank. The picture in the Madrid Gallery attributed to him, if genuine, is a very inferior work.

Juan de Valdés Leal, born at Cordova in 1630, died at Seville 1691, was a painter of considerable ability, but of a hasty and jealous temper, which he especially displayed towards Murillo, the superiority of whose work he would not acknowledge. His pictures are rare, and are best seen at Seville. The Caridad in that city contains two, representing the Triumph of Death, which are powerful, but coarse. He was also an engraver of skill.

Francisco Rizzi, the son of a Bolognese painter who had settled in Spain, was born at Madrid in 1608, and died there in 1685. He was a rapid and not unskilful painter, and was employed to decorate in fresco, in the Italian fashion, the churches and royal palaces of the capital. His well-known picture in the Madrid Gallery representing the 'Auto de Fe' held in the Plaza Mayor before Charles II. and his Queen, Marie Luisa of Austria, in 1680, although awkward and formal in composition, is cleverly painted.

Claudio Coello (not to be confounded with Sanchez Coello), died 1693, was chiefly employed by the Spanish court in portrait-painting and in decorating the royal palaces for triumphs and festivities. His best known and most important picture, in the sacristy of the Escorial, is the 'Santa Forma,' or 'Removal of the Miraculous Wafer of Gorcum,' in which he has introduced portraits of Charles II. and of the officers of his court. It is crowded and unskilful in composition, but has merits which show

that he had preserved the best traditions of the Spanish school of painters, of whom he was almost the last.

The history of Spanish painting closes with the 17th century. During the 18th there appeared a few feeble painters who imitated, but were even immeasurably behind, the Luca Giordanos, Tiepolos, and other Italians whom the Bourbon kings invited to Madrid to decorate the new royal Palace, and to make designs for the royal manufactory of tapestries. The first who attempted to revive Spanish art was *Francisco Goya* (born in 1746), a vigorous but eccentric painter and etcher in aqua fortis, not wanting in genius. He studied at Rome, and returning to Spain executed frescoes, with little success, in churches at Madrid and elsewhere. He became "pintor de camara," or court painter, to the weak Charles IV. and vicious Ferdinand VII. In numerous portraits of these kings and of members of the Spanish Bourbon family he made them, perhaps with deliberate malice—for in politics he was an ardent liberal—even more hideous than they were. His large picture of Charles IV. and his family in the Madrid Gallery is the best, but by no means an attractive example of his skill, and is in parts, especially in the details of costume, not altogether unworthy of Velasquez, whom he sought to imitate. But his genius was chiefly shown in his etchings, in which in a grotesque, and not always decent, way, he lashed the vices and corruption of his country, and vented his hatred against its French invaders. The Spaniards are very proud of Goya. The author of the 'Guide to the Madrid Gallery' discovers in his works a union of the best qualities of Rembrandt, Titian, Paul Veronese, Watteau, and Lancret! He was, no doubt, a powerful and original painter, and his touch is often masterly; but he was incorrect in his drawing and his colour is frequently exaggerated and unnatural, although occasionally reminding one of Rembrandt. His designs for the tapestries in the royal palaces are generally weak and ill-drawn: but they are interesting as representations of national manners and costume. Goya died in voluntary exile at Bordeaux in 1828, having left Spain disgusted with the political reaction which set in on the restoration of the Bourbons, and with the persecution of the best and most enlightened of his countrymen. His works have of late years been much sought after, especially in France. His etchings, consisting chiefly of political caricatures (*caprichos*), scenes in the bull-ring, the horrors of war, &c., are rare. A new edition has recently been published of the 'Caprichos' from the worn-out plates.

Goya may be considered the founder of the modern Spanish school of painting, which has produced Fortuny, Madrazo, Palmaroli, and a number of other clever painters who have achieved a European reputation. It is not, however, in Spain, but in the private collections of London, Paris, and New York, that their principal works are to be found. Spaniards have little love or knowledge of art, and the high prices it is now the fashion to pay for Spanish pictures are beyond their means.

For the general history of Spanish painting the English traveller may consult Stirling's 'Annals of the Artists of Spain' in 3 vols.; Head's 'Handbook of the Spanish School of Painting'; and Ford's able and witty criticisms scattered through the original edition of the 'Handbook for Spain.' The best Spanish authority on Spanish art is Cean Bermudez ('Diccionario Historico de los mas ilustres Profesores de las Bellas Artes

en España), who has been called the Spanish Vasari, and to whom all modern writers on the subject are more or less indebted. Don Pedro Madrazo, in his 'Catalogue of the Madrid Gallery' (in two volumes), has given valuable and accurate information relating to the principal Spanish masters and their works.

§ 19.—ARCHITECTURE IN SPAIN.

The history of architecture in Spain is similar to that of France and other countries of northern Europe, with, however, the essential difference that Moorish art in the middle ages attained in Spain as great an importance as in the East, and when combined with Christian art, a new style was formed, known by the name of *Morisco* or *Mudejar*, which is not met with out of the Spanish Peninsula, and is of great interest.

Spanish architecture may be divided, after the prehistoric period, and invasions of the Phœnicians and Carthaginians, in the following manner :—

1. Roman period, until the invasions of the Goths.
2. Latin Byzantine style, 5th to end of 10th centy.
3. Moorish architecture, 8th to 15th centy.
4. Romanesque style, 11th, 12th, and part of 13th centy.
5. Pointed architecture, 13th, 14th, 15th, and part of 16th centy.
6. Mudejar style, 13th, 14th, 15th, and part of 16th centy.
7. Renaissance or Plateresque style, Græco-Roman, and Churrigueresque.

PREHISTORIC MONUMENTS.

Monuments of this kind are frequently to be met with in the Northern Provinces, Andalucia and Minorca. An important example is the *Cueva de Menga* (Antequera). It consists of a gallery of stones of enormous size, which was covered with earth forming a tumulus. Dolmens, menhirs, triliths, and oscillating stones may be seen at the plain of Alava (on the road from Vitoria to Pamplona), Arios (Navarre), Sierra de Sejos (Reinosa), Luque (Cordova), &c. The Talyots near Mahon (Minorca) are extremely interesting, and well worth a visit. Consult Fergusson's 'Stone Monuments,' and F. Duro's article in 'La Academia,' 1877, p. 184. These studies have only begun in Spain, much therefore remains to be investigated on this subject. It is difficult to classify Phœnician or Carthaginian architecture. The walls of Tarragona, of immense polygonal stones, similar to those of the Etruscan and Greek akropolis, are of the highest interest. Their origin continues to be a matter of doubt.

ROMAN PERIOD.

Several of the inscriptions which have come down to us of this period (See 'Corpus Inscript.,' vol. ii., Emil Hübner) mention different buildings of public utility and adornment which were in course of construction in Spain. The number which still remains is very great, and may be found in almost every province; many have, however, been sadly mutilated. The finest are undoubtedly the aqueduct at Segovia: it is constructed of huge stones, and is still used for carrying water to the town; the Bridge

of Alcantara (Estremadura), with its triumphal arch in the centre and temple at one end, and the walls of Lugo. The localities in which the greater variety of Roman remains may be met with are: Tarragona, Murvielro (Valencia), Italica (Seville), and Merida. The student will also find much that will interest him at Antequera, Ronda, Leon, Jerez, Malaga, Elche, Cazona, Clunia, Numancia, Talavera la Vieja, Yecla, &c.

The general structure of these monuments and their ornamentation is the same as those of ancient Rome: it is well known the Romans imposed their art on the countries which came under their dominion.

LATIN BYZANTINE STYLE.

Two remarkable specimens exist of the Visigothic period: the church of San Roman de Hornija (near Toro), 646, and San Juan de Baños (near Venta de Baños), 661. Although these churches have suffered much from later additions, they still retain a great part of their construction and part of the primitive building. A great number of fragments remain in Spain of this period. They must be examined in order to judge this architecture. Some are capitals of columns in the cathedral of Cordova and some churches at Toledo, and different friezes and fragments which have been applied to different uses at Toledo and Merida. The votive crowns found at Guarrazar, now at Cluny (Paris) and armoury of Madrid, give an excellent idea of the ornamentation of the Visigoths. Several examples of architecture remain posterior to the Visigoths, and anterior to the Romanesque style of the 11th centy. The most important are the churches of Sta. Maria Naranco and St. Miguel de Lino, near Oviedo, Sta. Christina de Lena (Asturias), a very remarkable specimen of Byzantine construction, and the churches of San Pedro and San Pablo, Barcelona.

MOORISH STYLE.

The invasion of the Arabs in 711 caused their architecture to extend itself in the Peninsula. Its adaptation to churches and other buildings of the Christians created a new style known as *Mudejar*. The finest specimen of Oriental architecture in Spain is the mosque at Cordova (8th centy.). Byzantine models were copied there in the same manner as at Jerusalem, Damascus, and Cairo. The small mosque at Toledo (Cristo de la Luz) is of the same period, and part of the church of Santiago de Peñalva (Vierzo), the only example which is known of a Christian church built in the Moorish style.

During the 11th and 12th centuries this architecture underwent radical modifications in Spain, in the same manner as in the East, and a new style arose which is very different to the earlier one. No writers on this subject have explained this transformation in the East in a satisfactory manner: it is not easy to study this transition in Spain, for it coincides with the time in which the Spanish Moors were not rich or powerful enough to build large constructions, as they did in the 13th centy., after the kings of Granada had settled there. At this period of their art the forms of capitals, which partook of a Byzantine and classical form, changed. Tiles are used to decorate the walls, which are covered with an ornamentation in relief in stucco, in which are introduced inscriptions in Cufic and African characters; the ceilings are decorated with inlaid woodwork and

stalactical pendentives in stucco. This style ends with the conquest of Granada, 1492. The Alhambra is the most important example of this architecture, and following it the Alcazar of Seville.

Owing to the gradual conquests by the Christians of towns belonging to the Mohammedans, several of them continued to be inhabited by Moors, who kept their customs and religion. They were called *Moriscos* or *Mudejares*. The chief industries of the country were in their hands, and several churches and other buildings of importance were built by them. They accommodated their architecture to European or Christian necessities, and created a new style (*Mudejar*), a mixture of Christian and Moorish art, which is only to be found in the Spanish Peninsula. The finest specimens are of the 14th centy. The religious constructions of this period are remarkable for their brick-work in towers and apses, and fine wooden ceilings, *artesonados*. Examples exist at Toledo, Seville, and Granada. The interesting synagogues built by Moriscos are at Toledo and Segovia. As specimens of civil architecture, the finest are Casa de Pilatos (Seville), Palace of Mendoza (Guadalajara), Archbishop's Palace (Alcalá), Casa de Mesa (Toledo). This style continued in vogue during the greater part of the 16th centy., although late Gothic was everywhere predominant. A most striking example in which the three styles—Moorish, Flamboyant, and Renaissance—are combined, is to be found in a chapel of the cathedral of Sigüenza.

ROMANESQUE STYLE.

This architecture was imported in the 11th and 12th centys. from France, even more directly than in other countries, owing to the immense influence exercised by a large number of prelates and priests, who came from Cluny and Cister, and the French princes and families who settled in Spain. The general features of this architecture are similar to those of France: the differences exist chiefly in the general plan of the churches rather than in their construction and ornamentation. The choirs in Spanish cathedrals are placed in the central nave, a traditional remembrance of the early basilica. In some localities, Segovia, Avila, and Valladolid, some of these churches have external cloisters, an Oriental or Italian modification, which never occurs in France or the north of Europe. Romanesque churches are very numerous in Spain. Some, such as the doorway of the Cathedral of Santiago (Galicia), and the Old Cathedral (Salamanca), are not surpassed by any similar buildings in Europe. Specimens are only found in the northern provinces, as the south was not conquered from the Moors until the 13th centy. Interesting examples exist in Asturias, Galicia, Castile, Aragon, and Cataluña. The cloisters of Gerona and Tarragona are unrivalled.

POINTED STYLE.

The specimens in Spain present no other variety than the choirs in the centres of the cathedrals. Although this style was imported from France early in the 13th centy., in the same manner as in Germany, Romanesque churches continued to be built, and Pointed architecture was only finally adopted at the end of the centy. The finest cathedrals in Spain of this architecture are those of Toledo, Leon, and Burgos. A great number of civil and religious buildings of this style are to be

met with in Spain, in which the art-student will find constant elements of study: it underwent the same modifications in Spain as in other countries, until it reached in the 15th centy., its latest period, the Flamboyant style. This style lasts longer in Spain than in other countries, and acquires great importance. The cathedrals of Salamanca (*la nueva*) and Segovia, both built in late Gothic, were begun in the 16th centy., when in other parts of Europe and even in Spain itself Italian Renaissance models were largely imported. Spanish cathedrals are undoubtedly, with the exception of Italy, the most interesting in Europe; for although they cannot compete in architectural details with those of France, they are vastly superior in regard to the objects they contain of ecclesiastical furniture of every kind—iron railings, carved stalls, monstrances, church-plate, vestments, pictures, and sepulchres. The cathedrals of Toledo and Seville are museums in their way. No traveller interested in Gothic architecture should enter Spain without providing himself with Mr. G. E. Street's '*Gothic Architecture of Spain*,' in which the history of it is lucidly explained, with the aid of drawings and plans.

REVIVAL, PLATERESQUE, GRÆCO-ROMAN, AND CHURRIGUERESQUE STYLES.

Italian models were copied in Spain from the end of the 15th centy. The portals of Santa Cruz at Valladolid and Toledo are of this period. Gothic architecture continued, however, for several years to alternate with this style. The combination of these styles produced an important series of models known in Spain by the name of *Plateresco*.

The revival of the fine arts coincided in Spain with the greatest power and richness of the country. The marriage of Ferdinand and Isabel united Castile, Aragon, and the kingdom of Naples. The conquest of Granada completed the political unity of the country: the discoveries of Columbus, Cortes, and Pizarro brought riches from a new world, and the union with the House of Austria, the Flemish States, and immense power, which it enjoyed during the reign of the Emperor Charles V. Renaissance architecture is better represented in Spain than in any other country except Italy. In almost all towns of importance admirable examples of this style will be found. The finest are at Salamanca: the University, S^{to} Domingo, Casa de las Conchas, and Salinas, San Marcos (Leon), Casa de Ayuntamiento (Seville), Valladolid, Zaragoza, Burgos, &c.

The Cathedral and Palace of Charles V. (Granada) may be quoted as an example of pure Græco-Roman style. Part of the Alcazar at Toledo belongs to this same period. The tendency to copy classical models increased daily. The Monastery of the Escorial may be considered the most important specimen of this school. In the 17th centy. the *Borromesque* style was imported from Italy. The Pantheon at the Escorial is a good example. This architectural decay increased in Spain with great rapidity, and in no country did it reach to such an extravagant point. It lasted during the 17th and part of the 18th centuries. In Spain this style is called Churrigueresque, after the architect Churriguera. Examples will be found everywhere. The Transparente (Cathedral Toledo), retables of San Esteban (Salamanca), Cartuja (Granada), and façade of Hospicio (Madrid) may be considered the most remarkable.

The creation of the Academy of San Fernando, the French architects

who accompanied Philip V., and the efforts of Charles III. to favour classical studies, produced the same pretentious and classical reaction as in the rest of Europe. The Palace and Convent of Salesas (Madrid) are specimens of the first movement. The Museo and Observatory of Madrid belong to the end of the last and beginning of the present century.*

§ 20.—SPANISH LITERATURE.

The history of Spanish literature commences at the end of the 11th or beginning of the 12th century, when the dialect emerged from the corrupted Latin, and became an independent language capable of producing literary works.

The origin of the language may be traced to the writers of the 6th, 7th, to the 11th century. They wrote in the more or less barbarous Latin of the period. The most important authors of this time were San Isidoro and his pupils, St. Eugenio, St. Ildefonso, St. Eulogio, Alvaro, Sanson, Pero Alonso, and Oliva. The writers of the Roman period, Porcio Latro, Seneca, Lucan, Martial, Pomponius Mela, Columela, Silius Italicus, and Quintillian, though born in Spain, must be numbered among classical authors. The Spanish language is derived in a direct manner from the Latin, though it has been enriched by a great number of words belonging to the different nations which have occupied the whole or part of the Peninsula. Iberian, Punio, Greek, Visigothic, Hebrew, and Arabic words are met with in large numbers. The abundance of these last has induced some critics to infer that the origin of the language is Semitic, but its grammatical structure is undoubtedly Latin. The abundance of Oriental words does not influence its organisation, or produce any further result than to add nouns to the language.

Spanish literature is generally divided into three groups—12th century to end of 15th; 16th to 17th; 18th to the present day.

1st PERIOD: THE 12TH TO END OF THE 15TH CENTURY.

It is highly probable that Spanish poetry began by commemorating the heroic deeds of Pelayo and other heroes who fought against the Moors; but we can trace nothing to that period. The earliest compositions which have reached us are, a *Charter of Oviedo*, 1145 (the *Charter of Aviles*, 1155, has been proved to be a forgery),† and two poems on the Cid, the favourite hero of popular Spanish poetry, 1040-

* Consult 'Rude Stone Monuments,' Fergusson, London, 1872. 'Estudios sobre la Epoca Celtica en Galicia,' Sarategui y Medina, Ferrol, 1868. Villamil y Castro, 'Antigüedades pre-historicas de Galicia,' Madrid, 1868. 'La Academia,' 1877. 'Monumentos Arquitectonicos de España,' published by Government, large fol., Madrid, 1859-77. 'Noticias de los Arquitectos de España,' 4 vols. 4to., Liaguno y Amirola, Madrid, 1829 (gives a list of Spanish architects). 'Recuerdos y Bellezas de España,' Parcerisa, gives a vol. for each province. 'España artistica y monumental,' Villamil, Paris, 1846. 'Gothic Architecture in Spain,' Street, London, 1865. 'History of Architecture,' Fergusson, London, 1867. 'Ensayo historico sobre los Diverfos Generos de Arquitectura,' Caveda, Madrid, 1849. 'Erinnerungen,' von W. Gall, Munich. 'An Architect's Note-book in Spain,' Sir M. Digby Wyatt. 'Arabian Antiquities,' Murphy, London, 1816. 'Plans and Elevations of the Alhambra,' Owen Jones, large folio, London, 1842. 'Essai sur l'Architecture des Maures et Arabes,' Girault de Prangey, Paris, 1841. Vide 'Ecclesiologist,' vol. xiv. 1853, 'Gentleman's Magazine,' 1865, &c.

† 'Discurso de la Academia Española,' 1865.

1099. The best of these poems is the one beginning: *El mio Cid* (vide Ticknor). Though incomplete it constitutes a real epic poem, and if examined in detail appears to have been written at the beginning of the 12th century.* Three contemporary works have reached us: *La Vida de Santa Maria Egipciaca*, *El Libro de los tres reyes d'Orient*, and *Los tres reyes magos*. The first two were evidently written under a French influence; *Los tres reyes magos* was written for recital in a church.

The same intellectual development appears in Spain in the 13th century as in Italy and France. The universities of Palencia and Salamanca contributed towards it. The tendency of the writers of this period is to imitate classic authors. A priest, Gonzalo de Berceo, is the first poet of any importance in the 13th century, 1230: he wrote a large number of verses on religious subjects. His poem to the Virgin contains some poetical passages. Two poems appeared shortly afterwards, *El Libro de Apollonio* and *El Libro de Alexandre*, by J. Lorenzo Segura, adapted from the history of Alexandro Le Grand, by Chatillon. The poem Fernan Gonzalez is of the same period: it is free from foreign influence. Prose is improved at the beginning of the century by the translation from Latin of the *Fuero Juzgo*, and other historical and didactical works.

Don Alonso el Sabio, 1221-1284, absorbs the scientific and literary life of Spain during his time: the most eminent of his countrymen, Spaniards, Jews, and Moors, gathered round him. So many works have appeared under his name that it is incredible they should all have been written by him. Probably only the poems, *Las Querellas*, written in the Castilian dialect, are his. An extensive Universal History, the first written in Europe in a vernacular language, the *Leyes de Partidas*, a series of legal works; *El Saber de Astronomia*, a cyclopedia of this science as it stood at that time; the *Cantigas*, a poem containing upwards of 400 compositions to the Virgin, written in the Gallician dialect and in the Provencal style,† and several other works, have passed hitherto as proceeding from his pen.

Don Sancho el Bravo, a son of Don Alonso, wrote the *Lucidario* and *Libro de los Castigos*, a moral treatise dedicated to his son. The *Libro del Tesoro* and *Le Gran Conquista de Ultramar* were translated at his instigation from the Latin. The Infante, Don Juan Manuel, 1282, a nephew of Don Alonso, wrote several works on different subjects. The finest is the interesting collection of fables, *El Conde Lucanor*. They are earlier than the Decamerone or Canterbury Tales.

Spanish poetry revived in the 14th century. The archpriest of Hita, 1330-1343, wrote thousands of verses on different subjects. Rabbi Don Sem Tob, 1350, a Spanish Jew, dedicated to his friend, King Peter the Cruel, his principal poetical works. The best is on the *lanza de la Muerte*, a favourite subject of that time. Pero Lopez de Ayala, 1372-1407, who wrote the *Rimado de Palacio*, and Rodrigo Yañez, the author of the *Poema de Alonso XI.*, end the series of poets of the 14th century. Romances of chivalry became popular in Spain in the 15th century: their popularity lasted until the 16th, when Cervantes published his *Don Quijote*. *Amadis de Gaula* was the first work of im-

* Vide Mlla, 'Poesia heroico popular en Castilla,' Barcelona, 1872.

† Now in course of publication for the first time by the Acad. de la Lengua.

portance of this kind; *Palmerin de Oliva*, &c., follow it.* The *Coronicas* belong to this period. They are semi-historical narratives, in which the leading events of each reign are described.

Provençal style was introduced into Spain early in the 15th century. It became very popular owing to the patronage of Don Juan II., 1407-1454. The most important courtiers imitated the king's example, and poems have reached us by Don Alvaro de Luna, Don Alonso de Cartagena and others. The Marquis of Villena and Macias belong to this period. Fernan Perez de Guzman wrote at this time his *Livros de los claros varones de España*, and Juan de Mena, an excellent poet, his *Laberynto* and *Dialogo de los siete Pecados mortales*. The last poet of the reign of Don Juan II. is the Marquis of Santillana. Several wrote late in the century: the most excellent among them being Jorge Manrique: whose *Coplas* on the death of his father are admirable. Novels begin at this time, generally copied from Italian models. The finest is *La Celestina*, written in acts like a drama, one of the best works in Spanish literature. The compilations of poems (*Cancioneros*) belong to this period.

Romances or ballads are the most original form of Spanish poetry. They constitute the popular epic poem, and are the most spontaneous productions of the Spanish language. They comprehend a great variety of styles. Their simple metrical form of eight-syllable lines of *asonant* verses became a favourite at once. A large number have reached us on every subject, and they should be read and studied by every traveller in Spain.†

16TH AND 17TH CENTURIES.

The revival of Literature coincides in Spain with the period of its greatest power and prosperity. The early part of the 16th century is called *el Siglo de oro*. An Italian influence is predominant. Castillejo keeps to the earlier style in his charming compositions: *Dialogo entre el autor y su pluma*, and *Sermones de Amores*. Boscan and Garcilaso were the first to introduce the Italian measure into Spanish verse. Some poets wrote in both these styles. Gregorio Sylvestre is among the best of them; an excellent poet, very little known.

Garcilaso was the earliest lyrical poet, 1503-1536. His verses are pure in style, in the manner of Virgil and Horace. His life is interesting: he fought by the side of Charles V., and was killed at the assault of the fortress of Fréjus (Nice). One of his contemporaries, Hurtado de Mendoza, a soldier and statesman, popularised classical studies. His best works are the *Rebellion de los Moriscos* and the well-known *Lazarillo de Tormes*. The classical style is now universally adopted in Spain. Fray Luis de Leon was undoubtedly the best poet of this period. His ode on the *Ascension* and his *Poema á la Virgen* may certainly be reckoned among the best compositions in the language. Several poets of an inferior order belong to the 16th century. Cesina, Acuña, Figueroa, Medrano, La Torre, Mesa, and Alcazar are among the best. Their works are clever in parts, but are generally unequal. This characteristic becomes a leading feature in Spanish poetry. At

* Vide 'Catalogo de Libros de Caballeria,' P. Gayangos.

† See 'Romancero General,' Duran.

the end of the 17th century lyrics began to decay, but no author carried affectation and exaggeration to such a height as Gongora, 1561-1627: a gifted poet, full of charm in his simple compositions (*vide* translations by Archdeacon Churton), though most obscure in his *Soledades* and *Pedifemo*. This style was called in Spain *culteranismo*, and not even the best dramatic authors of the 17th century were free from its defects. The imitators of Gongora continued until the 18th century, although here and there a poet like Rioja tried to check the movement.

Epic poetry in Spain is inferior to the dramatic and lyrical styles. The specimens which exist are cold and devoid of inspiration. *El Monserrate*, by Virues, *La Cristiada*, by Hojeda, *La Vida de San Jose*, by Valdivieso, and *El Bernardo*, by Balbuena, may be quoted as examples. *La Araucana*, by Ercilla, contains some poetical passages, but in general is hardly more than an historical narrative. *La Gatomauia*, by Lope de Vega, though a burlesque, is considered by many critics the best epic poem in the Spanish language.

Dramatic literature unites, perhaps, the highest conditions of originality and power. Its earliest productions are the liturgical representations of the Middle Ages—*Misterios* or *Autos*.* Although works of this kind are mentioned as early as the 13th century, the first which have a distinct dramatic character are the *Coplas de Mingo Revulgo* and *El Dialogo entre el Amor y un viejo*. These compositions were written under the reign of Henry IV. At the latter part of the 15th century a series of dramatic works already existed. Juan de la Encina began the history of the Spanish drama. Lucas Fernandez was a contemporary writer, and shortly afterwards Gil Vicente. Torres Naharro, 1517, published his *Propaladia*, which contains eight comedies. Lope de Rueda founded the modern school, and he is imitated and improved by his followers. The drama does not attain its highest importance until Lope de Vega (1562-1635), the most prolific of Spanish poets. He tells us he had written 1500 plays, without counting *Autos* and *Entremeses*. Cervantes says that forty companies of actors existed at this time in Madrid alone, consisting of no less than 1000 actors. In 1636, 300 companies of actors acted in different parts of Spain. Lope de Vega is rather unequal as a dramatic author; but *El mejor Alcalde el rey*, *La Estrella de Sevilla*, *La dama boba*, *La moza de cantaro*, entitle him to rank among the best European dramatists. Three authors share Lope's glory, Tirso, Calderon, and Alarcon.

No Spanish dramatist has surpassed Tirso in his facility of treating the most varied subjects in admirable versification. His comedy of *Don Gil de las calzas verdes* is as good as his dramas of *El Rey Don Pedro en Madrid*, *El condenado por desconfiado*, or *El convidado de piedra*. The popular type of Don Juan is taken from this drama. Alarcon is undoubtedly the most philosophical Spanish dramatist. His comedy, *Las paredes oyen*, is admirable, and *La verdad sospechosa*, so much admired by Corneille, as he tells us himself, when he took the plot for his *Menteur*. Calderon is the most popular dramatic author. He idealises more than his predecessors, and his genius embraces the most varied subjects. His comedies are charming; as examples, *La dama*

* See 'Catalogo del Teatro antiguo Español,' La Barrera, 1860.

duende and *Casa con dos puertas* are among the best. *El medico de su honra* is full of dramatic power, and nothing can be more poetical than *La Vida es sueño*. (Vide MacCarthy's translations.) The best imitators of the great dramatists are Rojas and Moreto: *Garcia del Castañar* by the former, and *Desden con el Desden* of the latter, are equal to the dramas of the great masters.

The earliest Spanish novel is *Lazarillo de Tormes*, by Hurtado de Mendoza, and the *Diana Enamorada*, by Monte Mayor. They are followed in the 16th century by *El Picaro Guzman de Alfarache* and *El Escudero Marcos de Obregon*, by Aleman and Espinel. A great number of novels were written in the following century, but all were eclipsed by Cervantes' *Don Quijote*, which is too well known to need any comment.

Several authors in the 16th and 17th centuries cultivated different literary styles. Quevedo is the most remarkable of them. He was an excellent theological moralist and phantastical writer in the manner of Dante. He wrote a number of works of real merit, none of which have been so popular as his *Satiras* in prose and verse. (Vide Mr. Mew's, "Quevedo," in 'Gentleman's Magazine,' Jan. 1878.)

Political and moralist writers of the 16th and 17th centuries are very numerous. Of these Guevara, Sta. Teresa, Fray Luis de Granada, Gracian (ably commented on by Mr. Grant Duff, 'Fort. Rev.' May, 1877), Saavedra Fajardo, Mariana, Morales, Zurita, and Solis are the most remarkable.

18TH AND 19TH CENTURIES.

The end of the 17th century was the worst period of Spanish literature. Philip V., the first king of the house of Bourbon, 1700, did his utmost to improve the intellectual culture of the country. The *Biblioteca Real* was founded in 1711, and the *Academias de la Lengua, Historia, and Bellas Artes* in 1714; several literary reviews also appeared. The best poets of this period are Antonio de Toledo and Gerardo Lobo. The only productions, however, of any literary merit are the critical works of Flores, Masdeu, Mayans and others. During the reign of Charles III., 1759-1788, Melendez wrote some tolerable verses. He is followed by Fr. Diego Gonzalez, Cienfuegos, Nicolas de Moratin and others. The most original writers of the end of the 18th century are, however, undoubtedly Leandro Moratin and Ramon. The two comedies, *El Si de las niñas* and *El Café*, by the former, are charming, and the *Sinetes*, by de la Cruz, in the manner of Plautus, continue to be very popular in Spain.

Spanish literature of the present century possesses no definite character, although several writers can bear comparison with the best Spanish authors of other periods. Every school and style has been copied: Byron, Schiller, Goethe, Victor Hugo, and Dumas. The earliest author of any importance is Quintana, a correct and inspired poet. His odes on *La Imprenta, Panteon del Escorial, and Batalla de Trafalgar* are very good. Martinez de la Rosa, Lista, and Nicasio Gallegos form a group of able versifiers. Espronceda is a constant imitator of Byron, although his legend of *El Estudiante de Salamanca* is

original, and a very fine composition. Zorrilla is the best representative of the romantic school of 1830-1840: his works are sometimes unequal, and his legends are his best lyrical compositions. His finest dramas are *Don Juan Tenorio* and *El Zapatero y el Rey*. The *Romances* and drama of *Don Alvaro de Luna*, by the Duke of Rivas, have been very popular; but no author is so deservingly so as Breton de los Herreres, an excellent writer, who has left behind nearly 100 comedies, some of which, *Marcela*, *Muerete y veras*, *El pelo de la dehesa*, &c., are perfect in their way. Although these authors may be said to belong to the modern school of literature, the traveller may wish to know the names of the best Spanish authors of the day, and the titles of their most popular works. The indications given in the three following groups—poets, dramatic authors, and novelists—may be found useful.

POETS.—Zorrilla: *Legendas*; *Cantos del Trovador*; *Poema á Granada*. Palacios: *Poesias*. Grillo: *Poesias*. Aguilera: *Cantares*. Campoamor: *Doluras*; *Poemas*. Selgas: *Obras*. Becquer: *Obras*. Queralta: *Rimas*. Arnao: *Cautillo de los cinco*.

DRAMATIC AUTHORS.—Hartzenbusch: *Los Amantes de Teruel*; *La Jura en Sta. Gadea*; *Cuentos y Fabulas*. Tamayo: *La Locura de amor*; *La bola de nieve*; *Los hombres de bien*. Ventura de la Vega: *El hombre de mundo*. Garcia Gutierrez: *El Trovador*; *Azon Visconti*; *La Cridla*. Ayala: *El tanto por ciento*; *Don Rodrigo Calderon*. Sanz: *Don Francisco de Quevedo*. Rubi: *La trenza de sus cabellos*; *Bandera negra*. Serra: *El amor y la Gaceta*; *El Loco de la buhardilla*. Echegaray: *En el Puño de la Espada*; *Lo que no puede decirse*; *O Locura ó cantidad*.

NOVELISTS.—Fernan Caballero (Cecilia Bohl de Faber). All the novels published by this gifted lady are excellent; several have been translated into English. *La Gacota*, *Lágrimas*, and *Clemencia* are the most popular. Castro y Serrano: *Cartas transcendentales*; *Estudios contemporaneos*; *Novela del Egipto*. Valera: *Pepita Jimenez*; *Don Faustino*; *El comendador Mendoza*; *Articulos literarios*. Alarcon: *El sombrero de tres picos*; *El Escandalo*; *Las Alpujarras*. Correa: *Rosas y Perros*. Perez Galdos: a series of novels describing Spanish life in the last century, called *Episodios nacionales*; *Doña Perfecta*; *Gloria*. Fernandez y Gonzalez, in the manner of Dumas: *Martin Gil*; *El Cuchinero y el Rey*. Trueba: *Obras en prosa y verso*. Amos Escalante: *Casas y montañas*; *Ave Maris Stella*.

The best Spanish Literary Reviews are the *Revista de España*; *Revista contemporanea*; *Revista de Obras Públicas*; *Revista Europea*; *Revista de Archivos Bibliotecas y Museos*; *Boletín de la Sociedad Geográfica*; *Boletín de la Acad. de la Historia*; *Memorial de Ingenieros*; *Gaceta agrícola del Ministerio de Fomento*; *El siglo médico*. Illustrated papers: *Crónica de la Industria*; *Ilustracion Española y Americana*; *La Academia*; *El Cumpo*.

FINE ARTS IN SPAIN.—*Monumentos Arquitectónicos*, fol.; *Museo Español de Antigüedades*, fol. Rivadeneyra, *Autores Españoles*,* and the excellent reprints of rare works, brought out by the *Bibliopiles Españoles*; *Libros de Antaño*; *Coleccion de libros españoles raros y curiosos*, appear at intervals.

* Consult the excellent 'History of Spanish Literature,' George Ticknor, Boston, 1864.

§ 21.—GEOLOGY AND MINERALS.

The student who wishes to have an idea of the geological structure of the Spanish Peninsula must consult the 2nd Edition of 'Carte Géologique de l'Espagne et du Portugal,' by Messrs. M. de Verneuil and Collomb, with the 'Explication sommaire de la carte,' which accompanies it. Although, since this publication appeared, a great number of geological investigations of different kinds have been carried out, which have made several of M. Verneuil's appreciations out of date, yet until the important geological map is published, which is being drawn up by Señor Botella, and the commission appointed by the Spanish Government, M. Verneuil's map is the only one which gives an idea of the most important characteristics of the country.

Amongst the principal modifications which, owing to the researches of Spanish and Portuguese geologists, must be introduced in M. Verneuil's map are to be mentioned, the great development of Cambrian strata in the west of Portugal and Estremadura in Spain (see Egozcue and Mallada, and Rebeiro and Delgado's works on the subject), and a corresponding reduction of what had hitherto been considered as Silurian deposits. The Cambrian formation is traversed by great intrusive masses of granite. The principal rocks found in this formation are a great thickness of slates and mica-schists, which in the province of Cáceres appear to attain a thickness of thousands of feet. In this formation are found some very important veins of lead and silver ores, as well as some of the richest deposits of phosphate of lime of Estremadura. The Silurian deposits are constituted at their base by a great thickness of quartzites rich in cruzianas, on which repose a succession of fossiliferous slates. In the parts of the country already studied these deposits have been reduced to narrow strips of land which follow generally a (w. 36° N.) direction. Probably a great part of what is at present considered Silurian will be greatly reduced and replaced by Cambrian deposits when new portions of the territory will be investigated. Likewise, a great part of the Silurian of the south of Portugal and the province of Huelva in Spain has been seen to belong to the lower Carboniferous or culm of Silesia, the *Fosydonomia Becheri* having been abundantly found. Carboniferous deposits have been signalled by Mallada in the Spanish Pyrenees of the province of Huesca. What is marked as Permian in M. de Verneuil's map in the province of Cuenca, has been questioned, probably with reason, by M. Cortazar in his 'Descripción geológica de la provincia de Cuenca.'

In the secondary formations some alterations must also be made. The Triassic fauna has been greatly enriched, and Sr. Mallada mentions twenty-nine species found in the provinces of Jaén, Albacete, Teruel, Palencia, &c. Probably some of what is represented by M. Verneuil as Triassic in his map, will be found to belong to other formations; as the researches of Messrs. MacPherson and Calderon in the provinces of Cadiz and Santander make it likely. Jurassic deposits have also suffered some modifications. The small patch in the west of the province of Santander must be greatly extended. Wealden, and probably Purbeck deposits, have been discovered in the Peninsula by M. Delgado in Portugal, from Setubal to Cape Mondego, and by MM. Linares and

Calderon, in the province of Santander, where a rather rich fresh-water fauna and flora have been found. In the chalk some small alterations must also be effected in the provinces of Castellon, Tarragona, Teruel, and Lerida, thanks to the labours of Messrs. Landerer and Vidal, where some very interesting horizons have been signalled. In tertiary deposits the most important discovery has been a fresh-water Eocene deposit, discovered by Mallada in the province of Huesca.

With regard to eruptive rocks, the most important corrections to be effected are a great patch of serpentine rocks in the Serrania de Ronda, between this city and the sea, and huge outcrops of Porphyries and Diabas along a broad belt which extends from beyond Beja in Portugal to the banks of the Guadalquivir in the provinces of Cordoba and Jaen.

Such are the most important modifications which must be made by the student in studying Verneuil's map, which, with all its defects, is the only reliable one which exists. The most important localities where Fossils, Rocks, and Minerals will be found in Spain are—

FOSSILS.

Palæozoic.—Silurian fossils of the earliest Fauna are found at *Murero* (Zaragoza) and at *Aleje*, *Corniero*, and *Adrados* (Leon).

Silurian fossils of the 2nd Silurian Fauna in the *Solana del Romeral* (Almadenejos), *Huerta del Llano* (Almaden), and *Puente de las Orejas* (Ciudad Real).

Devonian fossils at *Ferrones* (Asturias) and *Alge* and *Corniero* (Leon).

Carboniferous fossils at *Langreo*, *Mieres*, and *Caldas de Oviedo* (Asturias), *Orbó* (Palencia), and *Belmez* and *Espiel*.

Mesozoic.—The principal localities where these fossils of the Triassic period may be met with are: *Mora de Ebro* (Zaragoza), where *Ceratites* are found; at *Manuel* (Valencia) the fossils which appear are converted wholly or partially into chalk; at *Cofrentes* (Valencia), in sandstone, and at *Carlet* (Valencia) they are found in very large quantities.

Fossils of the Jurassic period are found at the *Laguna of Lariago* (Asturias) and *Becerril del Carpio* (Palencia). Fossils of the lower oolitic lias, at *San Adrian de Juarros* (Burgos). Fossils of the lower oolitic and Oxfordshire lias at *Rida* (Tarragona). Fossils of the lower and middle lias at the *Sierra de Albarracin* (Teruel); of the lower oolitic lias at the *Islas Atalayas de Chisvert* (Castellon); of the upper Jura, of the Kimmeridge and Portland species at *Jaen*.

Purbeck fossils are to be found at the Valley of *Cabuerniga*, Santander; Tithonian at *Martos*, Jaen and Wealden in *Portugal*.

Cretaceous neocomian fossils exist at *Utrillas* and *Gargallo* (Teruel) and *Alcala de Chisvert* (Castellon), *cenomanian* and *turonensian* at the *Sardinero* (Santander) and *Oviedo*; *garnumnensian* at the *Coll de Nargo* (Valle del Segre, Cataluña) and *Montalban* (Teruel); and *urgonian* at *Ballesta*, *Castell de Cebres* (Castellon).

Tertiary fossils.—Those belonging to the *nummulitic* species at *Santa Cilia*, *Atares*, and *Bocamorta* (Huesca), *Moniserrat* and *Manresa* (Cataluña), *La Libreria*, between *Gijona* and *Ibi* (Alicante), and *San Vicente de la Barquera* (Santander).

Miocene fresh-water fossils are to be met with in a great number of

localities on the table-lands of Castile. Two of the most remarkable are *Concua* and *Libros* (Teruel), the first on account of the abundance of fossil bones, and the second because they are fossilified by sulphur.

Sea-water miocene at *Carolina* and *Linures* (Jaen), *Montjuich*, *Barcelona*, *Alicante*, and *Alcoy*, and *Ninerola* (Valencia).

Of the Pliocene deposits specimens exist at *Cádiz*, *Arcos*, and *San Lucar de Barrameda*.

Quaternary fossils at *San Isidro* and other localities near Madrid; *Carrion de los Condes* (Palencia), *Udias* (Santander), where bones of *Elephas primigenius* and *Rhinoceros Licorhinus* are found, ossified by hydrocarbonate of zinc.

§ 22.—BULL-FIGHTS.

The bull-fight, let moralists say what they will, is the sight of Spain, and to see one certainly forms the first object of all the younger portion of travellers from every nation; and as not to understand after some sort the order of the course, the salient features, and the language of the "ring," argues in the eyes of the natives an entire want of liberal education, no Handbook for Spain can be complete without some elementary hints as to "what to observe," and what to say in the arena; there the past is linked with the present, and Spanish nationality is revealed, for trans-Pyrenean civilization has not yet invaded this sacred spot. The bull-fight, or, to speak correctly, the Bull-Feast, *Fiesta de Toros*, is a modern sport, and never mentioned in any authors of antiquity. Bulls were killed in ancient amphitheatres, but the present *modus operandi* is modern, and, however based on Roman institutions, is indubitably a thing devised by the Moors of Spain, for those in Africa have neither the sport, the ring, nor the recollection. The principle was the exhibition of horsemanship, courage, and dexterity with the lance, for in the early bull-fight, the animal was attacked by gentlemen armed only with the *Rejon*, a short projectile spear about four feet long. This was taken from the original Iberian spear, the *Sparus* of Sil. Ital. (viii. 523), the *Lancra* of Livy (xxxiv. 15), and is seen in the hands of the horsemen of the old Iberian-Romano coinage. To be a good rider and lancer was essential to the Spanish *Caballero*. This original form of bull-fight, (now only given on grand occasions) is called a *Fiesta real*. Such an one Philip IV. exhibited on the *Plaza Mayor* of Madrid before our Charles I.; Ferdinand VII. in 1833, as the ratification of the *Juramento*, the swearing allegiance to Isabel II.; and Alfonso XII., on his marriage, Jan. 23rd, 1878.

These *Fiestas Reales* form the coronation ceremonial of Spain, and the *Caballeros en Plaza* represent our champions. Bulls were killed, but no beef eaten; as a banquet was never a thing of Iberia.

The final conquest of the Moors, and the subsequent cessation of the border chivalrous habits of Spaniards, and especially the accession of Philip V., proved fatal to this ancient usage of Spain. The spectacle, which had withstood the influence of Isabel the Catholic, and had beaten the Pope's bulls, bowed before the despotism of fashion, and by becoming the game of professionals instead of that of gentlemen, it was

stripped of its chivalrous character, and degenerated into the vulgar butchery of low mercenary bull-fighters, just as did our rings and tournaments of chivalry into those of ruffian pugilists.

The Spanish bulls have been immemorially famous. Hercules, that renowned cattle-fancier, was lured into Spain by the lowing of the herds of Geryon, the ancestor (*se dice*) of the Duque de Osuna. The best bulls in Andalusia are bred by Cabrera at Utrera, in the identical pastures where Geryon's herds were pastured and "lifted" by the demigod, whence, according to Strabo (iii. 169), they were obliged, after fifty days' feeding, to be driven off from fear of bursting from fat. Some of the finest Castillian bulls are bred on the *Jarama*, near Aranjuez.

Bull-fights are extremely expensive, costing from 300*l.* to 400*l.* a time: accordingly, except in the chief capitals and Andalusia, they are only got up now and then, on great church festivals and upon royal and public rejoicings. As Andalusia is the head-quarters of the ring, and Seville the capital, the *alma mater* of the tauromachists of the Peninsula, the necessity of sending to a distance for artists and animals increases the expense. The prices of admittance, compared to the wages of labour in Spain, are high.

All bulls are not fit for the *plaza*: only the noblest and bravest animals are selected. The first trial is the *Herradura*, "*Ferradura: à ferro*," the branding with hot iron. The one-year-old calf bulls are charged by the *conocedor*, the herdsman, with his *garrocha*, the real Thessalian goad, *οππηξ*. Those which flinch are thrown down and converted into oxen. The kings of Spain, from Philip IV. to Alfonso XII., attended by their delicate queens and maids of honour, invariably witnessed this operation at Aranjuez! The bulls which pass this "*little go*," the *Novillos*, are in due time again tested by being baited with tipped horns, *embolulos*; but, since they are not killed, this pastime, as based on fiction and impotent in conclusion, is despised by the true *torero* and *aficionado*, who aspire only to be in at the death, at *toros de muerte*. Bull-baiting in any shape is irresistible to the Spaniards, his hostility to the bull grows with his growth, and the very children play at *toro*, just as ours do at leap-frog. Few grown-up Spaniards, when on a journey, can pass a bull (or hardly even a cow) without bullying and insulting him, by waving their cloaks in the defiance of *el capro*.

The profits of the bull-fight are usually destined for the support of hospitals, and, certainly, the fever and the frays subsequent to the show, provide patients as well as funds. The *Plaza* is usually under the superintendence of a society of noblemen and gentlemen, called *Maestranzas*, instituted in 1562, by Philip II., in the hope of improving the breed of Spanish horses and men-at-arms. The king is always the *Hermano mayor*, or elder brother. These tauromaquian brotherhoods were confined to four cities, viz. Ronda, Seville, Granada, and Valencia, to which Zaragoza was added by Ferdinand VII., the only reward it ever obtained for its heroic defence against the invaders. The members, or *maestranzistas*, of each city are distinguished by the colour of their uniforms: as they must all be of gentle blood, *Hidalgos*, and are entitled to wear a gaudy costume, the person-decorating honour is much sought for.

The day appointed for the bull-feast is announced by placards of all

colours. We omit to notice their contents, as the traveller will see them on every wall.

The first thing is to secure a good place beforehand, by sending for a *Boletín de Sombra*, a "ticket in the shade." The prices of the seats vary according to position; the best places are on the northern side, in the *shade*. The transit of the sun over the Plaza, the zodiacal progress into Taurus, is certainly not the worst calculated astronomical observation in Spain: the line of shadow defined on the arena is marked by a gradation of prices. The sun of torrid, tawny Spain, on which it once never set, is not to be trifled with, and the summer season is selected because pastures are plentiful, which keep the bulls in good condition, and the days are longer. The fights take place in the afternoon, when the sun is less vertical. The different seats and prices are detailed in the bills of the play, with the names of the combatants, and the colours and breeds of the bulls.

The day before the fight the bulls destined for the spectacle are brought to a site outside the town. N.B. No amateur should fail to ride out to see what the *ganado*, the *bichos* or cattle, is like. The *encierro*, the driving them from this place to the arena, is a service of danger, but is extremely picturesque and national. No artist or aficionado should omit attending it. The bulls are enticed by tame oxen, *cabestros*, into a road which is barricaded on each side, and then are driven full speed by the mounted *conocedores* into the Plaza. It is so exciting a spectacle that the poor who cannot afford to go to the bull-fight, risk their lives and cloaks in order to get the front places, and the best chance of a stray poke *en passant*.

The next afternoon (Sunday is usually the day) all the world crowds to the *Plaza de toros*; nothing, when the tide is full, can exceed the gaiety and sparkle of a Spanish public going, eager and dressed in their best, to the *fight*. All the streets or open spaces near the outside of the arena are a spectacle. The bull-fight is to Madrid what a Review is to Paris, and the Derby to London. Sporting men now put on all their *majo*-finery: the distinguished ladies wear on these occasions white lace mantillas; a fan, *abanico*, is quite necessary, as it was among the Romans. The *aficionados* and "the gods" prefer the pit, *tendido*, the lower range, in order, by being nearer, that they may not lose the nice traits of *tauromaquia*. The *plaza* has a language to itself, a dialect peculiar to the *ring*. The *coup d'œil* on entrance is unique; the classical scene bursts on the foreigner in all the glory of the South, and he is carried back to the Coliseum under Commodus. The president sits in a centre box. The proceedings open with the procession of the performers, the mounted spearmen, *picadores*; then follow the *chulos*, the attendants on foot, who wear their silk cloaks, *capas de durancillo*, in a peculiar manner, with the arms projecting in front; and, lastly, the slayers, the *espadas*, and the splendid mule-team, *el tiro*, which is destined to carry off the slain. The profession of bull-fighter is very low-caste in Spain, although the champions are much courted by some young nobles, like our blackguard boxers, and are the pride and darlings of all the lower classes. Those killed on the spot were formerly denied the burial rites, as dying without confession, but a clergyman is now

in attendance with *Su Magestad* (the consecrated Host), ready to give always spiritual assistance to a dying combatant.

When all the bull-fighting company, thus glittering in their gorgeous costume, have advanced and passed the president, a trumpet sounds; the president throws the key of the *toril*, the cell of the bull, to the *alguacil* or policeman, which he ought to catch in his feathered hat. This gentleman is unpopular; the people dislike the finisher of the law, and mob him by instinct as little birds do a hawk; as the *alguacil* generally rides like a judge or a Lord Mayor, many are the hopes and kind wishes that he may tumble off and be gored by a bull of *Nemesis*. The different performers now take their places as our fielders do at a cricket-match. The bull-fight is a tragedy in three acts, lasts about twenty minutes, and each consists of precisely the same routine. From six to eight bulls are usually killed during each "funcion;" occasionally another—a *toro de Gracia*—is conceded to popular clamour, which here will take no denial.

When the door of the *toril* is opened, the public curiosity to see the first rush out is intense, and as none know whether the bull will behave well or ill, all are anxious to judge of his character from the manner he behaves upon first entering the ring. The animal, turned from his dark cell into glare and crowd, feels the novelty of his position; but is happily ignorant of his fate, for die he must, however skilful or brave his fight. This death, the catastrophe foreshadowed again as in a Greek play, does not diminish the sustained interest of the spectators, as the varied chances in the progress of the acts offer infinite incidents and unexpected combinations. In the first of the three acts the *picadores* are the chief performers; three of them are now drawn up, one behind the other, to the right at the *tablas*, the barrier between the arena and spectators; each sits bolt upright on his *rosinante*, with his lance in his rest, and as valiant as Don Quixote. They wear the broad-brimmed Thessalian hat; their legs are cased with iron and leather, which gives a heavy look; and the right one, which is presented to the bull, is the best protected. This greave is termed *la mona*—the more scientific name is *gregoriana*, from the inventor, Don Gregorio Gallo—just as we say a spencer, from the noble Earl. The spear, *garrocha*, is defensive rather than offensive; the blade, *la pua*, ought not to exceed one inch; the sheathing is, however, pushed back when the *picador* anticipates an awkward customer. A butcherous bull is called *carnicero*, who charges home, and again one charge more; *siempre llegando y con recargo*. None but a brave bull will face this *garrocha*, which they recollect of old. Those who shrink from the punishment, *castigo*, are scientifically termed *temerosos*, *recelosos*, *tardos á partir*, *huyendose de la suerte*, *tardos á las varas*. When the bull charges, the *picador*, holding the lance under his right arm, pushes to the right, and turns his horse to the left; the bull, if turned, passes on to the next *picador*. This is called *recibir*, to receive the point—*recibió dos puyazos, tomó tres varas*. If a bull is turned at the first charge, he seldom comes up well again—*teme el castigo*. A bold bull sometimes is cold and shy at first, but grows warmer by being punished—*poco prometia á su salida, bravo pero reparoncillo, salió frío, pero creció en las varas*. Those who are very active—*alegres, ligeros, con muchas piernas*: those who paw the ground—*que arañan*,

escarban la tierra—are not much esteemed; they are hooted by the populace, and execrated as *cabras* (goats), *becerritos* (little calves), *vacas* (cows), which is no compliment to a bull; and, however, unskilled in bucolics, all Spaniards are capital judges of bulls in the ring. Such animals as show the white feather are loathed, as depriving the public of their just rights, and are treated with insult, and, moreover, soundly beaten as they pass near the *tablas*, by forests of sticks, *la cachiporra*. The stick of the elegant *majo*, when going to the bull-fight, is *sui generis*, and is called *la chivata*; taper, and between 4 and 5 feet long, it terminates in a lump or knob, while the top is forked, into which the thumb is inserted. This *chivata* is peeled, like the rods of Laban, in alternate rings, black and white or red. The lower classes content themselves with a common shillelah; one with a knob at the end is preferred, as administering a more impressive whack. While a slow bull is beaten and abused, a murderous bull, *duro chocante carnicero y pegajoso*, who kills horses, upsets men, and clears the *plaza*, becomes deservedly a universal favourite; the conquering hero is hailed with “*Viva toro! viva toro! bravo toro!*” Long life is wished to the poor beast by those who know he must be killed in ten minutes. The nomenclature of praise or blame is defined with the nicety of phrenology; but if life be too short (as it is said to be) to learn fox-hunting phraseology, it certainly is to learn that of the bull-fighter. Suffice it to remark, that *claro*, *bravo*, and *boyante* are highly complimentary. *Seco*, *carnado*, *pegajoso* imply ugly customers. During these saturnalia the liberty of speech is perfect; even the absolute monarch bows now to the people’s voice; the *vox populi* is the *vox Dei* in this levelling rendezvous of bloodshed.

The horses destined for the *plaza* are those which in England would be sent to the knacker; their being of no value renders Spaniards, who have an eye chiefly to what a thing is worth, indifferent to their sufferings. If you remark how cruel it is to “let that poor horse struggle in death’s agonies,” they will say, “*Ah que! na vale nā,*” (“Oh! he is worth nothing.”) When his tail quivers in the last death-struggle, the spasm is remarked as a jest, *mira que cola!* The torture of the horse is the blot of the bull-fight: no Englishman or lover of the noble beast can witness his sufferings without disgust; the fact of these animals being worth nothing in a money point of view increases the danger to the rider; it renders them slow, difficult to manage, and very unlike those of the ancient combats, when the finest steeds were chosen, quick as lightning, turning at touch, and escaping the deadly rush: the eyes of these poor animals, who would not otherwise face the bull, are bound with a handkerchief like criminals about to be executed; thus they await blindfold the fatal rip which is to end their life of misery. If only wounded the gash is sewed up and stopped with tow, as a leak! and life is prolonged for new agonies. When the poor brute is dead at last, his carcass is stripped as in a battle.

The *picadores* are subject to hair-breadth escapes and severe falls: few have a sound rib left. The bull often tosses horse and rider in one ruin: and when the victims fall on the ground, exhausts his rage on his prostrate enemies, till lured away by the glittering cloaks of the *chulos*, who come to the assistance of the fallen *picador*. These horsemen

often show marvellous skill in managing to place their horses as a rampart between them and the bull. When these deadly struggles take place, when life hangs on a thread, the amphitheatre is peopled with heads. Every expression of anxiety, eagerness, fear, horror, and delight is stamped on speaking countenances. These feelings are wrought up to a pitch when the horse, maddened with wounds and terror, plunging in the death-struggle, the crimson streams of blood streaking his sweat-whitened body, flies from the infuriated bull, still pursuing, still goring: then is displayed the nerve, presence of mind, and horsemanship of the undismayed *picador*. It is, in truth, a piteous sight to see the poor dying horses treading out their entrails, yet saving their riders unhurt. The miserable steed, when dead, is dragged out, leaving a bloody furrow on the sand. The *picador*, if wounded, is carried out and forgotten—*los muertos yidos, no tienen amigos* (the dead and absent have no friends)—a new combatant fills the gap, the battle rages, he is not missed, fresh incidents arise, and no time is left for regret or reflection. The bull bears on his neck a ribbon, *la divisa*; this is the trophy which is most acceptable to the *querida* of a *buen torero*. The bull is the hero of the scene, yet, like Milton's Satan, he is foredoomed and without reprieve. Nothing can save him from the certain fate which awaits all, whether brave or cowardly. The poor creatures sometimes endeavour in vain to escape, and leap over the barrier (*barrera*), into the *tendido*, among the spectators, upsetting sentinels, water-sellers, &c., and creating a most amusing hubbub. The bull which shows this craven turn—*un tunante cobarde picaro*—is not deemed worthy of a noble death, by the sword. He is baited, pulled down, and stabbed in the spine. A bull that flinches from death is scouted by all Spaniards, who neither beg for their own life nor spare that of a foe.

At the signal of the president, and sound of a trumpet, the second act commences with the *chulos*. This *chulo* signifies, in the Arabic, a lad, a merryman, as at our Astley's. They are picked young men, who commence in these parts their tauromaquian career. The duty of this light division is to draw off the bull from the *picador* when endangered, which they do with their coloured cloaks; their address and agility are surprising, they skim over the sand like glittering humming-birds, scarcely touching the earth. They are dressed, *á lo mozo*, in short breeches, and without gaiters, just like Figaro in the opera of the '*Barbier de Sevilla*.' Their hair is tied into a knot behind, *mono*, and enclosed in the once universal silk net, the *reticilla*—the identical *reticulum*—of which so many instances are seen on ancient Etruscan vases. No bull-fighter ever arrives at the top of his profession without first excelling as a *chulo* (apprentice), then he begins to be taught how to entice the bull, *llamar al toro*, and to learn his mode of attack, and how to parry it. The most dangerous moment is when these *chulos* venture out into the middle of the plaza, and are followed by the bull to the barrier, in which there is a small ledge, on which they place their foot and vault over, and a narrow slit in the boarding, through which they slip. Their escapes are marvellous; they seem really sometimes, so close is the run, to be helped over the fence by the bull's horns. Occasionally some curious *suertes* are exhibited by *chulos* and expert *toreros*, which do not strictly belong to the regular

drama, such as the *suerte de la capa*, where the bull is braved with no other defence but a cloak: another, the *salto tras cuerno*, when the performer, as the bull lowers his head to toss him, places his foot between his horns and is lifted over him.* The *chulos*, in the second act, are the sole performers; another exclusive part is to place small barbed darts, *banderillas*, which are ornamented with cut paper of different colours, on each side of the neck of the bull. The *banderilleros* go right up to him, holding the arrows at the shaft's end, and pointing the barbs at the bull; just when the animal stoops to toss them, they dart them into his neck and slip aside. The service appears to be more dangerous than it is, but it requires a quick eye, a light hand and foot. The barbs should be placed exactly on each side—a pretty pair, a good match—*buenos pares*. Sometimes these arrows are provided with crackers, which, by means of a detonating powder, explode the moment they are affixed in the neck, *banderillas de fuego*. The agony of the tortured animal frequently makes him bound like a kid, to the frantic delight of the people.

The last trumpet now sounds; the arena is cleared for the third act; the *espada*, the executioner, the man of death, stands before his victim alone, and thus concentrates in himself an interest previously frittered among the number of combatants. On entering, he addresses the president, and throws his *montera*, his cap, to the ground, and swears he will do his duty. In his right hand he holds a long straight Toledan blade, *la espada*; in his left he waves the *muleta*, the red flag, the *engaño*, the lure, which ought not (so Romero laid down) to be so large as the standard of a religious brotherhood (*cofradía*), nor so small as a lady's pocket-handkerchief (*pañuelito de señorita*): it should be about a yard square. The colour is red, because that best irritates the bull and conceals blood. There is always a spare *matador*, in case of accidents, which may happen in the best regulated bull-fights; he is called *media espada*, or *sobresaliente*. The *espada* (*el diestro*, the cunning in fence in olden books), advances to the bull, in order to entice him towards him—*citarlo á la suerte, á la jurisdiccion del engaño*—to subpœna him, to get his head into chancery, as our ring would say; he next rapidly studies his character, plays with him a little, allows him to run once or twice on the *muleta*, and then prepares for the *coup de grace*. There are several sorts of bulls—*levantados*, the bold and rushing; *parados*, the slow and sly; *aplomados*, the heavy and leaden. The bold are the easiest to kill; they rush, shutting their eyes, right on to the lure or flag. The worst of all are the sly bulls; when they are *marrajos*, *y de sentido*, cunning and not running straight, when they are *revueltos*, *cuando ganan terreno y rematan en el bulto*, when they stop in their charge, and run at the man instead of the flag, they are most dangerous. The *espada* who is long killing his bull, or shows the white feather, is insulted by the jeers of the impatient populace; he nevertheless remains cool and collected, in proportion as the spectators and bull are mad. There are many *suertes* or ways of killing the bull; the principal is *la suerte de frente*—the *espada* receives the charge on his sword, *lo mató de un reci-*

* The correct term in toresque euphuism is *astas*, spears; *cuernos*, horns, is seldom mentioned to ears polite, as its secondary meaning might give offence; the vulgar, however, call things by their improper names.

bilo. The *volapie*, or half-volley, is beautiful, but dangerous; the *matador* takes him by advancing, *corriendose lo*. A firm hand, eye, and nerve, form the essence of the art; the sword enters just between the left shoulder and the blade. In nothing is the real fancy so fastidious as in the exact nicety of the placing this death-wound; when the thrust is true—*buen estoque*—death is instantaneous, and the bull, vomiting forth blood, drops at the feet of his conqueror, who, drawing the sword, waves it in triumph over the fallen foe. It is indeed the *triumph* of knowledge over brute force; all that was fire, fury, passion, and life, falls in an instant, still for ever.

The team of mules now enter, glittering with flags, and tinkling with bells, whose gay decorations contrast with the stern cruelty and blood; the dead bull is carried off at a rapid gallop, which always delights the populace. The *espada* wipes the hot blood from his sword, and bows with admirable *sang froid* to the spectators, who throw their hats into the arena, a compliment which he returns by throwing them back again.

When a bull will not run at all at the *picador*, or at the *muleta*, he is called a *toro abanto*, and the *media luna*, the half-moon, is called for; this is the cruel ancient Oriental mode of houghing the cattle (Joshua xi. 6). The instrument is the Iberian bident—a sharp steel crescent placed on a long pole. The cowardly blow is given from behind; and, when the poor beast is crippled, an assistant, the *cachetero*, pierces the spinal marrow with his *cachete*—*puntilla*, or pointed dagger—with a traitorous stab from behind. This is the usual method of slaughtering cattle in Spain. To perform all these operations (*el desjarretar*) is considered beneath the dignity of the *matadors* or *espadas*, some of them, however, will kill the bull by plunging the point of their sword in the vertebrae, *el descabellar*—the danger gives dignity to the difficult feat. The identical process obtains in each of the fights that follow. After a short collapse, a fresh object raises a new desire, and the fierce sport is renewed through eight repetitions; and not till darkness covers the heavens, do the mob—*jax nondum satiatu*—retire to sacrifice the rest of the night to Bacchus and Venus, with a passing homage to the knife.

The Spaniards, sons of “truces Iberi,” are very tender on the subject of the cruelty or barbarity of this spectacle, which foreigners, who abuse it the most, are always the most eager to attend. Much may be said on both sides of the question. Mankind has never been over-considerate in regarding the feelings or sufferings of animals, when influenced by the spirit of *sporting*. This sentiment rules in the arena. In England no sympathy is shown for *game*—fish, flesh, or fowl. They are preserved to be destroyed, to afford *sport*, the end of which is death. The amusement is in *playing* the salmon, the *fine run*, as the prologation of animal torture is termed in the tender vocabulary of the chase. At all events, in Spain horses and bulls are killed outright, and not left to die the lingering death of the poor wounded hare in countless *battues*. A former Mr. Windham protested “against looking too microscopically into bull-baits or ladies’ faces;” and we must pause before we condemn the bull in Spain, whilst we wink at the fox at Melton, or the pheasant in Norfolk. As far as the loss of human life is concerned, the bull-fighters themselves deserve no pity.

Foreigners who argue that the effects produced on Spaniards by a bull-fight are exactly those which are produced on themselves, are neither logical nor true reasoners.

The Spanish have always been *guerilleros*; such a cruel mimic game of death and cunning must be extremely congenial. From long habit they either see not, or are not offended by those painful and bloody details, which most distress the unaccustomed stranger, while, on the other hand, the interest of the awful tragedy is undeniable, irresistible, and all-absorbing. The display of manly courage, nerve, and agility, and all on the very verge of death, is most exciting. There are features in a bold bull with accomplished combatants, which carry all before them; but for one good bull, how many are the bad. Spanish women (the younger and more tender especially) scream and are dreadfully affected in all real moments of danger, in spite of their long familiarity with the fascinating spectacle. Their grand object, however, after all, is not to see the bull, but to be seen themselves, and their dress. The better classes generally interpose their fans at the most painful incidents, and certainly show no want of sensibility. They shrink from or do not see the cruel incidents, but at the same time they adore the manly courage and address that is exhibited. The lower classes of females, as a body, behave quite as respectably as those of other countries do at executions, or other dreadful scenes, where they crowd with their babies. The case with English ladies is far different. They have heard the bull-fight condemned, from their childhood: they see it for the first time when grown up, when curiosity is their leading feeling. The first sight delights them: as the bloody tragedy proceeds, they first get frightened, and then disgusted. Few are able to sit out more than one course, (*corrida*), and fewer ever re-enter the amphitheatre. Probably a Spanish woman, if she could be placed in precisely the same condition, would not act very differently, and the fair test would be to bring her, for the first time, to an English brutal boxing-match.

Thus much for *practical* taumachia.*

A bill was presented to the Cortes of 1878, begging for the abolition of bull-fights in Spain. The Government has also consulted the Council of Agriculture on this subject; and their opinion is that they ought to be suppressed, and they have suggested the means by which this measure may be carried out.

§ 23.—PROTESTANT CHAPELS AND SCHOOLS IN SPAIN.

Algeciras	..	..	..	..	..	..	..	..	..	Chapels.
Alicante	..	..	..	..	..	..	..	..	..	C. and S.
Barcelona	..	..	Calle de Gracia	..	..	..	..	..	..	C. and S.
"	..	..	Barceloneta	..	..	..	..	..	..	C. and S.
"	..	..	Calle de Fernandina	..	..	..	..	..	..	C. and S.

* Those who wish to go deeper into its philosophy, are referred to 'La Carta historica sobre el Origen y Progreso de las Fiestas de Toros,' Nicholas Fernandez de Moratin, Madrid, 1877; 'Tauromaquia, ó Arte de Torear; por un Aficionado,' Madrid, 1804; written by an amateur named Gómez; (José Delgado, *Pepe Illo*, furnished the materials.) It contains thirty engravings, which represent all the implements, costumes and different operations; 'La Tauromaquia, ó Arte de Torear,' Madrid, 1827; 'Elogio de las Corridas de Toros,' Manuel Martínez Rueda, Madrid, 1831; 'Pan y Toros,' Gaspar Melchor de Jovellanos, Madrid, 1820; and the 'Tauromaquia completa,' Madrid, 1838, by Francisco Montes, the *Pepe Illo* of his day.

PROTESTANT CHAPELS AND SCHOOLS—*continued.*

Barcelona	Calle de Asalto	C. and S.
"	" Abaxedor	C. and S.
Bilbao	"	Chapel.
Camuñas	"	C. and S.
Cartagena	"	C. and S.
Cordova	"	C. and S.
Cádiz	"	C. and S.
Corunna	"	Chapel.
Granada	"	C. and S.
Huelva	"	C. and S.
Igualada	"	C. and S.
Jerez	"	C. and S.
Leon	"	C. and S.
Linares	"	C. and S.
Madrid	British Legation	Church.
"	Calle Madera Baja 8	C. and S.
"	Chamberi, Glorieta de Quevedo 5	C. and S.
"	Calle Calatrava 27	C. and S.
"	Calle de Leganitos 4	C. and S.
"	" Cabeza 20	C. and S.
"	Peñuelas, Moratin	C. and S.
Malaga	"	Chapel.
Oviedo	"	C. and S.
Puerto de Sta. Maria	"	C. and S.
Reus	"	C. and S.
Rio Tinto	"	C. and S.
Sevilla	Church of Asunzion	C. and S.
"	Church of San Basilio	C. and S.
"	Mariners' Chapel, Triana	Chapel.
Santander	"	C. and S.
San Fernando	"	C. and S.
Vigo	"	Chapel.
Zaragoza	"	C. and S.

Hours of Service.—Sundays, 10 or 11 A.M.; 4, or 8 or 8½ P.M.
Thursdays, 8½ P.M.

There is a Protestant Hospital and large Sunday-school at Madrid.

Further information can be obtained on the subject from Mr. Albert Fern. Calle Real 12, Chamberi; or Rev. C. Tugwell, Seville.

Visitors, if in any difficulty, may ask: "Donde esta la capilla Evangelica?"

THE ENGLISH IN SPAIN.

Additions to Bidassoa, Burgos, and San Sebastian.

PASSAGE OF THE BIDASSOA BY THE DUKE OF WELLINGTON.

The river widens below the bridge into a tidal *rio* or estuary, and the embouchure is guarded on the Spanish side by *Fuenterabia*. At this point the Duke effected the passage of the Bidassoa, Oct. 8, 1813, one of the most daring exploits of military genius, in the teeth of the French army occupying strongly fortified positions all along the right bank. The bridges were broken down and every known ford was commanded by cannon, leaving Soult in security from an attack save in the upper course of the river. The Duke, however, had ascertained from some Basque fishermen the existence of a ford close to the sea, nearly opposite *Fuenterabia*, practicable only for 3 or 4 hours at neap tides, but at other times covered with 16 ft. of water. Awaiting the proper day and hour, he masked his columns unseen behind the hills on the l. bank during the night, and by sunrise, after a heavy thunderstorm, the British troops were seen to emerge 7 columns at once on a line of 5 miles, the lowest winding like serpents across the wet sands. The opposite heights were speedily gained, and the French driven before them from one redoubt after another, turning the French position, while the assault higher up the river ended in the capture of the Great Rhune mountain. The tents were left standing in the British camp to avoid giving suspicion, and Soult was entirely taken by surprise.

Standing on the bridge and looking up the river to the l., in front rises the celebrated hill of *San Marcial*, the site of the crowning boast and glory of Spanish arms.

The Hill is called after an obscure saint, on whose day, in 1522, Beltran de la Cueva here defeated the French under Bonnivet, who had invaded Spain in the hopes of reversing their previous disasters at *Logroño*; and now, Aug. 30, 1813, Soult, making an ill-conceived, an ill-executed, but desperate attempt to relieve San Sebastian, ordered Reille to cross the Bidassoa and attack the Spaniards, who, under the nominal command of Freire, were posted on San Marcial. At that moment the Duke rode up, and his presence produced the cheering influence which that of Hercules and Santiago did in olden times. Now the Spaniards felt that they were worthily commanded, and worthily did they do their duty, proving to Europe that those qualities yet remained uninjured which once rendered their infantry the terror of the world. Eighteen thousand right gallant French scaled the *Monte de los Lobos*: but now 12,000 *Merinos*, who knew that the shepherd was near, turned upon the *wolves*, charging them manfully with the bayonet, and driving them back headlong. "Their conduct," says the Duke, "was equal to that of any troops I have ever seen engaged." Every repeated French "attack was defeated with the same gallantry and determination." And the Duke, writing to Castaños, who once commanded this very corps, observed, "*Je l'ai fait battre Soult toute seule.*"

SIEGE OF BURGOS.

The positions which the Duke of Wellington occupied upon the occasion of the investment of Burgos in 1812, were on the opposite hill to that on which the castle stands. Beginning at *San Miguel* on the l. of the road to Vitoria, his line extended to *San Pedro*.

The ruins of the castle (destroyed by fire, 1736) were used by the French in the erection of fortifications.

This castle is memorable for the Duke's repulse sustained on the occasion of the assault. Everybody who was to have co-operated with him failed. The Duke marched for Burgos, Sept. 1, 1812, expecting to be joined by the Gallician army under Castaños, which, 35,000 strong on paper, arrived, after infinite delays, only 11,000, weak, "and wanting in everything at the critical moment," while Madrid would not furnish the means of moving one gun; the Duke arrived at Burgos on the 19th with only three 18-pounders and scarcely any ammunition. A few guns were sent him *after* the siege was raised! The Spaniards also had deceived him by reporting that the castle was very weak; but the first glance revealed to him its formidable strength, and it was defended by a splendid garrison under the gallant Dubreton; Buonaparte had wisely had this important post on the main communication with France put in excellent order. "This most difficult job is not one to be carried by any trifling means," said the Duke: he, however, gained the heights of *San Miguel* by assault, and on the 22nd could and ought to have taken the castle at the breach below the *Church of Santa Maria La Blanca*, had the field-officer, who was killed, obeyed his instructions, which, found in his pocket, became known to the enemy. The attack of the 2nd on the side of *San Pedro*, having also failed, he was reduced to sap and mine: but, on hearing of Soult's advance, he seized the nick of time, and instantly, Oct. 21, filed off by night, along the Arlanzon, under the guns of the castle, and thus gained a day's march on the French; finally he brought his army safely to *Ciudad Rodrigo*, the enemy, in spite of his vast superiority of numbers, never venturing to attack him.

The fortifications were subsequently destroyed by the French under Reille (June 14, 1813), upon the report that Wellington was again marching to besiege the place. Then the enemy mined the cathedral, which only escaped, like the Alhambra, by accident, from the train having failed, while by a premature explosion many hundreds of the disappointed destructives were "hoisted into the air by their own petards," in the sport of a retributive Nemesis. This castle, which had before baffled the Duke, had been left unrepared and unprovisioned by the French, in spite of the express orders of Buonaparte; and Wellington reached it without obstacle, to the Emperor's infinite surprise and indignation (*Jos-ph Mem.*, ix. 307). Poor Joseph indeed had given up the campaign before a blow was struck, and fought the battle of Vitoria chiefly to save his accumulated *plunder*! (*Mem.* ix. 156). This most unexpected abandonment led to greater results, and to the final expulsion of the French from Spain.

This castle is now scandalously dilapidated and defenceless, although the position of Burgos, as a second line of defence to Madrid, is, as Buonaparte well knew, of the highest military importance.

SIEGE OF SAN SEBASTIAN.

San Sebastian is memorable for its sieges, lies, and libels. It was obtained in March, 1808, by Thevenot, when the French got in under false pretences, as at Pamplona and elsewhere: they held it during the war; and being in the rear of the Duke when advancing in 1813 on the Pyrenees, it retarded his progress, and its possession became absolutely necessary: this was a work of great difficulty; in 1813 it was garrisoned by 3000 French veterans under Gen. Rey; the Duke, from the usual neglect of our ministers, was again left to sue the place in formâ pauperis, as at Badajoz and Burgos. In spite of repeated applications to Lord Bathurst, he waited from July 25 to August 26th for *want of means* even to commence operations, during which time the active enemy strengthened their defences, being supplied from France by sea! (Disp., Aug. 11, 1813.)

Graham, to whom the siege was intrusted, neglected the advice of Sir C. Felix Smith, the defender of Tarifa, and of Sir Rd. Fletcher: this fine officer, the Vauban of the Torres Vedras, was killed here. Graham having failed in a night attack, Aug. 24, the Duke was forced to come in person to set matters right, although thereby he was obliged to leave Pamplona exposed to the danger of being relieved by Soult, which was all but effected. The Duke's arrival was, as usual, the omen of victory: now the town was assaulted as it ought to have been at first, from the *chofres*, and was taken, Aug. 13; the French, after a most gallant defence, retired to the upper citadel, on which, by the almost superhuman efforts of the engineers, backed by the blue-jackets, guns were brought to bear; it surrendered Sept. 9th, two-thirds of the valorous garrison having perished, while nearly 5000 English troops were killed or wounded. San Sebastian was sacked by the captors according to all the usages of war, and such ever is the sad fate of all places taken by storm. This event gave infinite sorrow and disgust to the Duke.

San Sebastian, beyond the shadow of a doubt, was set on fire by the *French*, July 22nd, as is admitted by *Rey* in his own despatch, and it was done for the express purpose of annoying the English by preventing their progress: this it so effectually did, that many of our soldiers were actually shot by the Basque townsfolk while extinguishing those very flames which they are now accused of having lighted!

SECTION I.

MADRID AND THE CASTILES

(OLD AND NEW).

INTRODUCTION.

THE PROVINCES OF THE CASTILES: CHARACTER OF THE COUNTRY AND NATIVES.

THESE, the two empire provinces, join each other, and constitute a large portion of the central plateau of Spain, forming, in fact, one-third of the entire country, of which they are truly *el corazon y Castillo*, "the heart and citadel:" composed chiefly of tertiary formation, they rise at an average about 2000 feet above the sea, and this table-land is itself encompassed with mountains and intersected by diverging ranges: thus the *Montes de Toledo* divide the basins of the Guadiana and Tagus, while the *Sierra de Guadarrama* separates those of the Tagus and Duero: to the east rise the *Sierras de Cuenca*, some of the highest mountains of these provinces. These provinces, now divided into Old and New, *Castilla la Vieja y Nueva*, formed under the ancients the districts of the Celtiberi, Oretani, and Carpetani. The N.W. portion was called *Bardulia* under the Goths; but this name was changed into that of *Castilla* so early as 801, and the distinction *Vetula, Vieja*, was afterwards added, to mark the difference between it and the *new* and more southern portions which were subsequently wrested from the Moor. The "canting" name *Castilla* was taken from the number of fortresses erected on this frontier of Leon and Asturias, whence the Moors called the province *Ardo-l-kalid*, the "Land of the Castles," and also *Kashtellah*.* These primitive Castilian castles were no unsubstantial *Châteaux en Espagne*, but formed real defences, held by brave men, and were built in imitation of Roman citadels, the solid masonry being quite unlike the Oriental *tapia* of the Moorish Alcazares of the south. The Castiles bear for arms, "Gules, a castle or:" these arms are carried as the emblem of the whole nation.

Castilla la Vieja, like Leon, being close to the north-west mountains, from whence the Gotho-Spaniard burst forth against the Moors, was soon recovered from the infidel: it became a petty sovereignty, a *Condado*, or "county," often, however, in some measure subject to the kings of Leon, until declared independent about 762, under the Conde Rodrigo Fruelaz. He was father to the renowned judge Nuño Rasura, whose descendant, Doña Nuña Rasura, twelfth countess, married in 1028 Sancho, King of Navarre; their son Ferdinand was the first who assumed the title of King of Castile, and of Leon also, on his marriage with Sancha, daughter and heiress of Bermudo III. These two king-

* Of the number of walled forts in Spain in earlier times, Livy (xxii. 19), Appian (B. H. 467), and Herodotus (B.H. 8), make mention.

doms separated again for a short period, became finally united in the thirteenth century under St. Ferdinand. They were inherited by Isabel, who, being *Reina Propietaria* (or queen of them in her own right), was married in 1479 to Ferdinand, afterwards King of Aragon, and thus at their deaths the consolidated kingdoms were handed down to their grandson Charles V.*

The two Castiles are the largest provinces in Spain, and contain some of the oldest and most truly national Spanish cities. The mountains, highly picturesque, abound in curious botany and geology, and, with their Swiss-like valleys watered by trout-streams, present a perfect contrast to the *parameras*, *tierras de campo y secanos*, the plains and table-lands, which are lonely tiresome steppes, bounded only by the horizon. Treeless, songless, joyless, and without hedges, enclosures, or landmarks, this tawny *hortus riccus* looks as if belonging to no one, and not worth possessing; yet the cultivators, who are born and die on these spots, know to whom every inch belongs, although the stranger's eye vainly attempts to measure the expanse. The Castilians seldom plant any trees except those which bear fruit or give shade for their *alamedas*, for in truth *immediate profit* is the utilitarian standard, whilst to plant timber is a thing of forethought for others, and is based on confidence in institutions which will guarantee enjoyment at a distant period; all this in a land where people live from day to day, and no one thinks of the *mañana*, or can count on seeing it, much as he talks out it, is held to be downright folly in theory and practice. Fuel and timber for domestic purposes are, in consequence, dear at Madrid. The soil, again, exposed to a calcining sun, becomes less favourable for cultivation, while the rains and dews are absorbed, and the sources of rivers diminished. Drought is the curse of the earth, as dryness is of the bright clear air; frequently it does not rain for many successive months, and the crops perish, being burnt up. In summer, a salitrose dust irritates the eye, already sickened with the nakedness of the land. As water is scarce, both for irrigation and domestic uses, nature and man are alike adest and tawny; everything is brown—his house, his jacket, his stew, his wife, and his ass. The silence of man and nature chills the heart. Neither traveller nor artist knows what to do with these dusty plains: ah *che seccatura!* They afford, however, some of the finest wheat districts in the world. The *Chamorro* and the *Candeal* are the best and usual sorts of grain, of which there are more than twenty varieties. They are also well adapted for the growth of saffron, *Azafran* (Arabic *Saffra*, yellow), which enters largely into Spanish cookery and complexion. A tolerable red wine is made in some favoured localities, and the *Garbanzos* are excellent. This *Cicer*, or *Chick Pea*, is the vegetable of Spain, where its use, with dried peas, rice, &c., argues a low state of horticultural knowledge. The taste for the *Garbanzo* was introduced by the Carthaginians; it forms an especial ingredient in the Spanish olla. There are very few isolated farms in these provinces, and the hamlets (scattered few and far between) are mostly built of mere mud, or of *adobes*, bricks dried in the sun (Arabic *Attob, tobi*); while the want of glass in the openings called windows, adds, according to our ideas, to the look of dilapidation: their hovels are not even picturesque. The labour of the cottagers is increased by the distance of their residence from their work: they have to start long before daybreak, and return weary to their cattle after nightfall, in truly antique groups. The peasants wear *capas*, cloaks, or *anguarinas*, greatcoats made of *paño pardo*, and, instead of hats, the inconvenient *montera*. The *capa* at least, with its classical folds, gives dignity to the rags it conceals; but the *anguarina* confers a beggarly, Irish look. Some travellers, who merely hurry along the high road, and observe the rustics doing apparently nothing, but loitering in cloaked

* For historical details consult 'Historia del Condado,' Diego Gutierrez Coronel, 4to., Mad. 1785; 'La Castilla,' Mau. Risco, 4to., Mad., 1702; and the paper by Benito Montejo, 'Memorias Acad. Hist.' iii, 215.

groups, or resting on their spades to look at them, set all down as idlers or *holgazanes*, which is not the case; for the hand of toil pauses only for the instant when the stranger passes, and then labours on unceasingly from early dawn to dewy eve; and those who stand still in the market-place are willing to work, but there is none to hire them. Generally speaking, both man, woman, and child are overworked in the fields of Spain, where human bone and sinew supply the want of the commonest machinery. These sons of labour eat the bread earned by the briny sweat of their brow: yet they are a happy and contented race, as fond of amusement as children, and full of raillery, mother-wit, and practical joking.

The Castilian is *muy honrado y hombre de bien*; he is *vir bonus*, a good man and true; well bred rather than polite, and inclined to receive rather than to make advances, being seldom what the French call *prévenant*, but then when once attached he is sincere; his manner is serious, and marked by a most practical equality; for all feel equal to the proudest noble through their common birthright of being Castilians. Treat them, however, as they expect to be treated, and the stranger will find that all this ceremony of form and of words, all this nicety of sitting down and getting up, does not extend to deeds. A Castilian, although a creature of routine, and uneducated, is shrewd and intelligent in his limited scope, which does not in truth extend much farther than the smoke of his chimney; *self*, indeed, is the centre of Castilian gravity. But to see the Castilian in a genuine condition, he must be sought for in the better class of villages, at a distance from Madrid; for the capital has exercised no civilising influence, or caused any care for material comforts, as under its very walls the peasant is a barbarian, while within them resides the worst *populacho* of the Peninsula. The superior bearing of the manly country *labrador* over the stunted burgess of Madrid is very remarkable, and in his lowly cottage a truer hospitality will be found than in the tapestried halls of the grandee, where most it is pretended. Among themselves the villagers are social and gregarious, their light-hearted confidence contrasting with the suspicious reserve of the higher classes.

The Castilians, from their male and trustworthy character, are still Robur Hispaniæ (Flor. ii. 17, 9): they constitute the virility, vitality, and heart of the nation, and the sound stuff of which it has—if ever—to be reconstructed. The Cid was the personification of the genuine character of these ancient chateaus of Christendom, and of the spirit of that age; and however degenerated the pimpy aristocracy, the sinewy, muscular forms of the brave peasants, true children of the Goth, are no unfitting framework of a vigorous and healthy, although uneducated, mind. Here, indeed, the remark of Burns holds good, that "the rank is but the guinea stamp, the man's the gold for all that." "All the force of Europe," said our gallant Peterborough, "would not be sufficient to subdue the Castiles with the people against it;" and like him, the Duke, however thwarted by the so-called better classes, never despaired while the "country was with him." The ancient qualities of the Castilian peasant are, *gravedad, lealtad, y amor de Dios*, self-respect, love of God, and loyalty: he is true to his king, his faith, and to himself; he hates foreign dictation, clings to the ways of his ancestors, thinks Spain the first kingdom in the world, the Castiles its first provinces, and he himself the first of its population. No wonder, therefore, that these peasants, as Addison said of those in the Georgics, toss about even manure with an air of dignity; this is the result also of natural instinct even more than of social conventions, since each, esteeming himself inferior to none but the king, cares little for the accidents of rank and fortune.

ROUTES.

[The names of places are printed in *italics* only in those Routes where the places themselves are described.]

ROUTE	PAGE	ROUTE	PAGE
1 <i>Bayonne to Madrid by San Sebastian, Vitoria, Burgos, Valladolid, and Avila.</i> Rail	4	16 <i>Salamanca to Ciudad Rodrigo.</i> Horseback	148
2 <i>Madrid and its Environs</i> ..	26	17 <i>Salamanca to Fregeneda on the Duero.</i> Horseback ..	151
3 <i>Madrid to the Escorial, La Granja, and Segovia.</i> Rail and Diligence	78	18 <i>Salamanca to Medina del Campo.</i> Rail	151
4 <i>Madrid to Toledo, by Aranjuez.</i> Rail	95	19 <i>Medina del Campo to Zamora, by Toro.</i> Rail	151
5 <i>Madrid to Cuenca, by Tarancon.</i> Diligence	117	20 <i>Valladolid to Toro, by Simancas and Tordesillas.</i> Diligence	153
6 <i>Cuenca to Valencia, by Alarcón and Minglanilla.</i> Diligence or Horseback	124	21 <i>Valladolid to Benavente, by Medina de Rio-Seco.</i> Diligence	154
7 <i>Cuenca to Madrid, by Beteta, Priego, and Sacedon.</i> Horseback, Diligence, and Rail ..	126	22 <i>Valladolid to Segovia, by Olmedo and Coca.</i> Diligence	157
8 <i>Cuenca to Teruel, by Albaracin.</i> Horseback	127	23 <i>San Chidrian to Madrid, by Villacastin.</i> Horseback ..	157
9 <i>Teruel to Calatayud, by Daroca and Molina de Aragon.</i> Diligence	129	24 <i>Venta de Baños to Santander, by Palencia and Reinosa.</i> Rail	158
10 <i>Teruel to Valencia, by Segorbe and Murviedro.</i> Horseback, or Diligence and Rail	130	25 <i>Santander to the Baths of Puente Viejo, Ontaneda, and Alcáda.</i> Rail and Diligence	164
12 <i>Toledo to Talavera, by Cabañas.</i> Diligence and Rail	131	26 <i>Burgos to Logroño, by Santo Domingo de la Calzada, Najera, and Navarrete.</i> Horseback	164
13 <i>Avila to Plasencia, by Piedrahita, Beja, and Baños.</i> Horseback	133	27 <i>Burgos to Madrid, by Lerma, Peñaranda de Duero, Aranda de Duero, and Somosierra.</i> Carriage-road	166
14 <i>Avila to Salamanca, with Excursions to the Battle Field, Alba de Tormes, and the Baths of Ledesma.</i> Rail or Diligence	133	28 <i>Burgos to Santander, by Canduela and Reinosa.</i> Diligence and Rail	169
15 <i>Salamanca to Zamora.</i> Rail and Diligence	144		

ROUTE 1.

PARIS AND BAYONNE TO MADRID, BY SAN SEBASTIAN, VICTORIA, BUTGOS, VALLADOLID (RAIL). 420 m.

An evening 1st-class express train from Paris in 16 hrs. to Bayonne.

. Taking the express from Paris, you may cross the frontier into Spain next day at 2 p.m., and reach Madrid in 19 hrs. Fare, about 7l. 30 kilos = 66 lbs. Eng. of luggage free.

A cheap service of circular journeys has been established from the 5th of Nov. 1876, which start from Paris, Irun,

or Perpignan, at which stations the tickets can be obtained. First and second-class tickets are sold. The journey may be made by beginning or ending at Irun or Perpignan, and the traveller is allowed to stop as long as he likes at the intermediate stations. 9 itineraries are given; the 1st and shortest is from Irun to Madrid and Toledo, returning by Zaragoza and Pamplona. Fare 4*l.* 25 days is allowed for this journey. The ninth and longest itinerary includes, besides the towns on the northern line to Madrid, Toledo, Badajoz, Lisbon, Cordoba, Seville, Valencia, Barcelona, Zaragoza and Pamplona. Fare 11*l.* 10*s.* 65 days are given. Enquiries may be made at the *Gare d'Orleans et de Lyon* for circular tickets of the French lines, in combination with the Spanish railways.

BAYONNE (Stat. at St. Esprit). *Inns:* Hôtel du Commerce, in the Rue du Gouvernement; Hôtel de St. Etienne, in the Place d'Armes.

British Consul, Captain Graham.

Banker: J. Reginald Graham, Place d'Armes (correspondent of Messrs. Coutts and Co.). Travellers are advised to obtain a supply of Spanish money in Bayonne. The gold mone-das of 100 rs. (value 2*l.*s.) are the most convenient coin.

Bayonne — *Bay-o-na*, "the good port" (Pop. 26,333)—is situated on the rivers *Nive* and *Adour*. Its strong citadel, fortified by Vauban, was the key of Soult's position in 1814, and the scene of one of the last conflicts between the French and English forces. In the old *Castle* opposite the Prefecture, Catherine de' Medici met the Spaniard Alva (1563), when they planned the massacre of St. Bartholomew. Visit the Gothic *Cathedral*, the interior of which is fine; it was built by the English in 1140. Its cloisters are amongst the largest in France. Visit also the *English Cemetery*, which was opened in 1830; it contains the graves of the gallant officers and men of the 2nd Life Guards, who lost their lives during the siege by the English forces under Wellington in 1814. *Les Allées Marines*, a beautiful promenade along

the l. bank of the river *Adour*, is pleasant and shady. A *Military Band* plays on the Place d'Armes on Thursday and Sunday evenings.

[The Imperial watering-place of *Biarritz*, 5 m. S. of Bayonne, may be visited by rail or omnibus (omnibus every $\frac{1}{2}$ hr.). *Inns:* Hôtel Gardères; H. d'Angleterre.]

Steamers frequently to Bilbao, and Santander, and at irregular intervals to San Sebastian. *Railway.—Passengers should register their luggage to Madrid.* 66 Eng. lbs. (30 kilos) free on all Spanish railways: overweight is charged exorbitantly.

From Bayonne to Madrid 406 $\frac{1}{2}$ m.; 2 trains only—express (1st class only) in 20 hrs., mixed in 28 hrs. Fare, 1st class, 77 fr. 35 c. The rly. upon leaving Bayonne, crosses the *Adour* and the *Nice* by two iron bridges. Obs. to the l. the ruins of *Chateau Marrac*, built in 1707 by Maria of Neuberg, Queen of Charles II. of Spain. It was subsequently the prison of Charles IV., and afterwards a residence of Buonaparte (1808), who here embraced his decoyed guest Ferdinand VII., and then sent him from his table to a dungeon. To the rt. obs. the little lake of *Brindos*.

6 m. *Biarritz* Stat. The country is hilly the whole way to the frontier.

3 $\frac{1}{2}$ m. *Guethary* Stat. Pop. 950, a little sea-bathing village.

4 $\frac{1}{2}$ m. *St. Jean de Luz* Stat. (*Inns:* Hôtel de France, Hôtel de St. Etienne. Pop. 2668. Here in the Cathedral (June 9, 1660) Louis XIV. of France was married to Maria Theresa, daughter of Philip IV. of Spain.

The *Nivelle* is now crossed; to the l. is the suburb of Ciboure. Obs. to the l. the ancient manorial residence of Urtubie, where, in 1462, Louis XI. met the kings of Castile and Aragon.

7 $\frac{1}{2}$ m. *Hendaye* Stat. French frontier: a charming bathing village. *Inns:* Grand Hôtel is the best; Hôtel de

de Zegarralde, very clean and moderate. *Custom-house (change trains).* Here are extensive brandy distilleries. The Bidassoa, the boundary of France and Spain, is crossed by a bridge. Notice a small island in the bed of the river, called *l'Île de la Conférence*. On this neutral ground Louis XI. of France and Enrique IV. of Spain met to negotiate the marriage of the Duke of Guienne (1463). Here the exchange took place (in 1525) of Francis I. (then a prisoner of Charles V.) for his two sons, who remained as hostages. Here also the treaty of the Pyrenees was arranged between Cardinal Mazarin and Don Luis de Haro (1660).

Leaving Hendaye, obs. to the rt. the picturesque town of *Fuenterrabia*, and to the l. the *Hill of San Marcial*, where, Aug. 30, 1813, the Spaniards (12,000 strong) under Freire, but commanded on this occasion by the Duke in person, defeated the French (18,000 strong) under Reille.

Obs. at this, and the following stations, the ravages committed by the Carlists during the late war.

2 m. *Irun* Stat. (Buffet.) *Inn*: Fonda del Norte. Pop. 5500. Visit the *Ch. of Nuestra Señora del Juncaal*, built in the Renaissance style; the characteristic lofty overlaid altar-piece (retablo) should be noticed, also 2 tombs, one of Admiral Pedro de Zubiaur, and the other of Astigar.

[About 2 m. from Irun, lower down the river, is *Fuenterrabia*, a thoroughly Spanish old town, full of picturesque character, fallen ramparts, and houses half ruined; celebrated by Milton in connection with "the dolorous rout" of Roncesvalles, which is 40 m. distant. In former times it was a strong frontier fortress; here the prince de Condé was repulsed, 1638. Near this the British army, under the Duke of Wellington, crossed the Bidassoa into France, by fords practicable only at the lowest spring-tides, surprised Marshal Soult, and carried the heights of the Arrhune, fortified months before by the French.]

6 m. *Renteria* Stat. Pop. 2800. Obs. to the l. extensive linen manufactories.

1½ m. *Parajes* Stat. The pretty land-locked harbour to the rt. has all the appearance of an inland lake. It is entered from the sea through a narrow cleft in a high hill, guarded by a castle. A portion of the town has remained in ruins ever since the Carlist bombardment. Visit the *Eng. Cemetery* enclosed by walls behind the town.

4 m. *San Sebastian* Stat.—San Sebastian, now a fashionable watering-place.—*Inns*: Hôtel de Inglaterra, formerly de Beriza, comfortable and clean, cuisine excellent; Hôtel de Londres; Hôtel Escurrea. Parador Real, called Mayor. Fonda de Comercio.

Café in the Plaza de la Constitucion. H. B. M. Vice-Consul, Mr. Edward March.

San Sebastian (Pop. 15,900) is the capital of the province of Guipuscoa, and was once a strong fortress, the Gibraltar of N. Spain. Its ramparts are now demolished. The town is rapidly increasing in importance as a fashionable resort for sea-bathing, and is frequented by the best society of Madrid. There is a good Casino, where gambling is allowed, and during the summer months balls are frequently given. Carriages may be had at San Sebastian and most of the towns in the Basque Provinces for excursions, at a very reasonable rate. *Excursion trains run to Biarritz very frequently.* Sea-baths for ladies and gentlemen, 1 real. Its streets are modern and at right angles, and comfortable lodging houses abound. Wooden huts are erected on the shore during the season to serve instead of bathing-machines. The spacious *Plaza de la Constitucion* is surrounded by arcades. There are two private clubs, supplied with the *Times* and other newspapers. Also a small theatre. The town, charmingly situated, occupies the land side of a picturesque round boss of rock surrounded by the sea, except where an isthmus connects it with the shore. The E. side of this isthmus is washed by the river Urumea, and the W. side

brins a small harbour where alone vessels can anchor in safety. The hill (called *Monte Argullo*) is 380 ft. high, and is crowned by a castle (*la Meta*). At the back of the hill facing the Bay of Biscay are the graves of many British officers who fell in the *siege*. San Sebastian was rebuilt after the fearful assault of Sept. 9, 1813, when the English forces captured it from the 3000 French veterans of Gen. Rey. The British troops committed disgraceful atrocities after the assault, pillaging and murdering in spite of the efforts of their officers to prevent them; but the town was set on fire by the French as part of their defence.

Excursions.—15 m. W. of San Sebastian is the fashionable sea-bathing place. *Zarauz* (a new Fonda), in a pretty situation, surrounded by villas of the wealthy and noble of Madrid. (See Rte. 34.) A pleasant drive of 4 hrs. leads to Azpeitia, a walled town. 1 hr.'s walk thence will bring you to the *Convent Seminary of Loyola*, an Italian edifice, and a domed church, built by Fontana, 1683, enclosing between them the house in which Ignatius Loyola, founder of the Jesuits, was born, 1491. A yearly pilgrimage is made to this ch. at the end of July. Here is shown the room, now turned into a chapel, in which he lay so long suffering from his wound, the place where St. Peter appeared to him, his burial statue, &c. (See Rte. 34.) One also at Azpeitia two houses with interesting Moorish façades: The castle monument in the church of St. Sebastian of a bishop and the two *Game retablos* are worthy of notice.

Seminers to Bayonne, Bilbao, and Santander, at irregular intervals.

Diligences to Zarauz, Bilbao and Vergara.

The rly. turns S. up the picturesque valley of the *Urumea*. The engineering works are on a very grand scale, especially the viaduct of Ormaiztegui, the great tunnel of Villareal, and many more too numerous to specify.

3 m. *Hernani Stat.* Pop. 3360. Here the British Legion under Sir De

Lacy Evans, not being supported by the Spanish troops, was defeated Mar. 16, 1837.

2½ m. *Andoain Stat. Inn: Parador de las Diligencias.* Pop. 2600.

10½ m. *Tolosa Stat. Inn: Fonda de las Diligencias.* A flourishing town of 8000 Inhab., on 2 streams favouring manufactures of paper and cloth. The inside of the Gothic Church of *Sta. Maria* is decorated with marbles of the country, the outside with a portico between the towers, surmounted by a colossal statue of St. John the Baptist. Tolosa abounds in *Casas Solares*, houses of ancient families, and has the usual Fives Court.

Diligence to Pamplona.

8 m. *Beasain Stat.* Pop. 1450.

Between this stat. and Zumarraga, in the picturesque village of *Ormaiztegui*, with its palace of *Iriarte-Erdicoa*.

8 m. *Zumarraga and Villareal Stat.* The two towns are separated by the river *Urola*. Tolerable Posadas in both. Zumarraga has 1400 Inhab., Villareal 800 Inhab. [*Diligences* ply from this to Azpeitia, 1 m. beyond which is the *Santa Casa de Loyola*. To Cestona; mineral baths and large bath-house;—to Mondragon, where are iron-mines; to Eibar, where is a government manufacture of fire-arms, with English machinery.]

9½ m. *Oazurza Stat.* After leaving this stat. several tunnels are passed to

4½ *Otzaurte Stat.*

Inn: Fonda de los Baños, clean and comfortable; there are good mineral baths at this hotel, and the neighbourhood is most picturesque. Good fishing to be had.

4½ m. *Alsasua Junct. Stat.* Pop. 1500. Here the rly. to Barcelona, *viâ* Pamplona and Zaragoza, diverges l.

1½ m. *Olazagutia Stat.* Pop. 600.

6 m. *Aragu Stat.* Pop. 400. Obs. to the l. the ruins of an old castle.

4½ m. *Salvatierra Stat.* Pop. 1550. This little town stands picturesquely

near the river *Zadorra* on the spurs of the hills overlooking a rich plain. Its ancient walls were destroyed during the Carlist war. [To the l. is the very ancient town of *Alegria de Alava*. Pop. 850. Obs. in the valley below the Hermitage of *Esticariz*. To the rt. of the line near the Sierra de Arlaban obs. the ruins of the celebrated *Castillo de Guetara*, formerly the residence of the Ladro family; it was erected in the 15th centy. on the model of the Castle of St. Angelo in Rome.]

Leaving Salvatierra, the rly. traverses the plains of Alava to

14½ m. *Vitoria* Stat. *Inns*: Fonda de Pallares, clean rooms, tolerable cuisine, 30 reals a day. Fonda Larreu in the Calle del Prado, also clean and well conducted, 30 reals a day. Fonda de Quintanilla, Calle de la Estacion.

Café, Del Teatro.

Casinos. La Sociedad Vitoriana: El Circulo de Recreo. Visitors admitted for 14 days.

Vitoria (Pop. 18,710) derives its name from the Basque *Beturia*, "a height." This busy town is the capital of the province of *Alava*. The town is divided into the old and new quarters; the former, called the *Campillo Suso*, with its mediæval walls, dark tortuous streets, and quaint old mansions, contrasts with the modern quarter laid out in straight avenues and light arcaded plazas. Visit its *Colegiata de Santa Maria*, in the upper town. It dates from 1150. The Gothic arches of the three naves are fine. In the *Capilla de Santiago* are several finely sculptured tombs. The *Sacristia* contains a fine *Piedad*, attributed to Murillo. The Church of *San Miguel*, also in the upper town, was erected in the 12th centy., and contains a *High Altar* by Gregorio Hernandez, which is excellently carved.

Vitoria bears for arms a castle supported by two lions. The arcaded *Plaza Nueva* is the winter promenade; It was built in 1791 from the designs of Justo Antonio de Olagibel, after the model of the celebrated square of

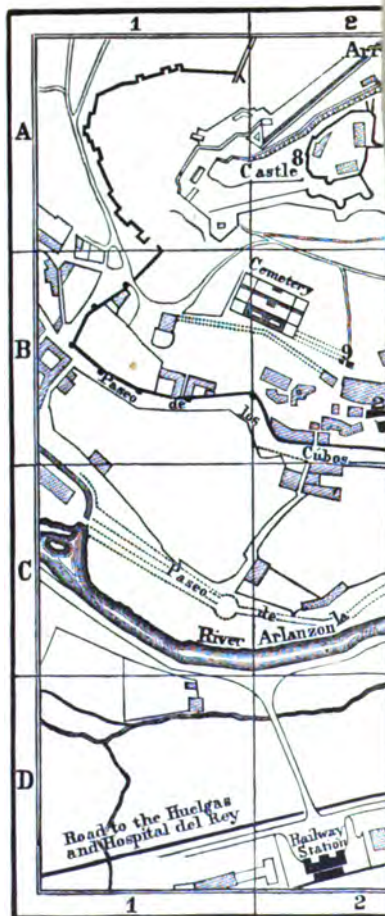
Salamanca. The staircase and portul of the *Casa Consistorial* are fine. The classical façade of the *Hospicio* (or Hospital) was designed by a Capucin monk, Lorenzo Jordanes, and is worthy of notice. In the convent of *La Concepcion* obs. the high altar and two curious retablos. The public *Alamedas* are charming, especially *la Florida* and *el Prado*, "where under leafy avenues the lower classes meet and dance." The environs are delicious during the summer months.

Battle of Vitoria, June 21, 1813.—The Duke of Wellington beat the French under King Joseph and Marshal Jourdan. They were posted near Tres Puentes and Subejana de Alava. The Duke's head-quarters were at Subejana de Morales. The British entered the basin of Vitoria by the pass of Puebla, and over the hills of Morales, driving the French before them into and out of Vitoria. The French lost 120 guns, 6000 killed and wounded, baggage, &c.; Spanish loss, 553 men; British, 3308. The best way to see the battle-field is to take the train as far as

7 m. *Nanclares de la Oca* Stat. (Pop. 500), and to walk back across it. The English advanced from the S.; the French were posted with their rear to Vitoria, their right on the river *Zadorra*, their left protected by *La Puebla* chain of hills. Lord Hill attacked their left at the village of Puebla; Graham attacked from the Orduña road. Before the fight began Wellington obtained possession of a bridge over the *Zadorra* at Tres Puentes, which had been left unguarded by the French, and pushed a brigade across.

6½ m. *Manzanos* Stat. Pop. 500.

6 m. *Miranda de Ebro* Junct. Stat. *Inn*: Fonda de Guinea, near the station, excellent. Visit the interesting Church of *San Nicolas*. Obs. the apse and corresponding internal construction. The doorway is also Romanesque—the capitals are roughly carved. The parish Church of *Sta. Maria* (late Gothic) may also be visited. Buffet. Up-trains to Madrid stop 30 min. for



To face p. 9.

- | | | | |
|---|---|---|---------------|
| 1 | B | 3 | Cathedral. |
| 2 | B | 2 | S. Agueda (C) |
| 3 | B | 2 | San Nicolas. |
| 4 | A | 3 | San Esteban. |
| 5 | A | 4 | San Gil. |
| 6 | A | 4 | San Lorenzo. |

lanner, 14 reals; first town in Castile; 300 Inhab.

Here the rly. from Bilbao (Rte. 33), Logroño, and Zaragoza (Rte. 160) all in.

The rly. crosses the river Ebro, and enters the grand *Pass* of

12 m. *Pancorbo* (Stat.), thence through tunnels piercing the rock, and over bridges crossing and recrossing the ravine through which the river *Urcillo* flows. In the middle of the *Pass* is a chapel dedicated to *Nuestra Señora del Camino*, and above (to the W.) a ruined castle where Don Roderic, the last Gothic king, is said to have adorned the beautiful but ill-omened *Cara*. The ruined monastery of *Buñuelo* may also be visited. To the W. are the ruins of the Fort of Santa Eulacia.

The barren and desolate plain of Old Castile is now entered; it is treeless and verdureless, except in spring, when a few patches of corn occur.

12½ m. *Briviesca* Stat. Pop. 3700. This regularly built town is on the *Oca*. In the *Colegiata* see 2 fine retablos.

[An excursion can be made to *Oña* (14½ m.) to the N., where is a celebrated Benedictine convent, dedicated to San Salvador. It is built near the Ebro, and its interior is an excellent example of the early Gothic style. Obs. the finely sculptured tombs. The old paintings should also be noticed.]

15 m. *Quintanapalla* Stat. Pop. 200. Here the marriage of Charles II. of Spain was ratified, 1682.

Fine distant view of Burgos and its cathedral rising out of the plain at the foot of the hill, crowned by the castle.

3½ m. *Burgos* Stat. (Buffet.)

Quintana to the town. The river Arlanzon is crossed, and the grand city is entered by the *Puerta de Santa Maria*.

BURGOS. *Inns*: Fonda del Norte, not first-rate: but civil people; Fonda Rafaela, dirty: no fixed prices, make your bargain (usual charge 30 reals per day).

Post Office, and spacious *Theatre*, close to the Fonda Rafaela.

Telegraph Office, 6, Plaza de la Libertad No. 10.

Promenades: These are laid out along the banks of the river Arlanzon, and are shaded by four rows of trees. *Espolon Nuevo*, on city side; La Isla, on the other side, down the river (leading to Las Huelgas); La Cinta, with its fountain, up the river (leading to La Cartuja de Miraflores).

Café: El Suizo, and El Iris, both on the Espolon Nuevo.

Good carriages can be had at either of the hotels for 34 rs., which will take the traveller to 'La Cartuja' or 'Las Huelgas.'

Burgos, on the Arlanzon, is an ancient city of 25,894 Inhab., long the capital of the kingdom of Castile and Leon, though now in a state of dullness and decay. It possesses, as a "genuine old Gothic Castilian city," an especial attraction for the traveller in its Cathedral, and also in its other ancient edifices and historical associations. It was the residence of St. Ferdinand, of Alonso *El Sabio*, and the home of the Cid.

The city is 2867 ft. above the sea-level. Its name is derived from the Iberian *Briga*, "a fortified eminence," which is akin to the German *Burg*. It bears for arms gule, a half-length figure of the king, with an orle of 16 castles or. It was first founded in 884 by Diego de Porcello, but was enlarged by Nuño Belchides, who married Sulla Bella, the fair daughter of the founder. The city was nominally subject to the Kings of Leon until the year 926, when Fruela II. treacherously massacred the descendants of the founder, and the city elected *Judges* (or magistrates) to govern them; the most celebrated of these were Nuño Rasura and Lain Calvo, who figure in old historical ballads. The first independent sovereign was Fernan Gonzalez, who assumed the title of *Conde de Castilla*, whose grand-daughter Nuña married Sancho *el mayor* of Navarre, whose son, Ferdinand I. of Castile, united (in 1067) the kingdoms of Leon

clean but dear

and Castile by marrying Sancha, only daughter of Bermudo III., King of Leon. In 1085, Alonso VI. raised the rival city of Toledo to the rank of capital, which occasioned serious disputes of precedence between that city and Burgos; these were only compromised in 1349, when Alonso XI. directed Burgos to speak first in *Cortes*, saying that he would answer for Toledo. The Kings of Castile by thus removing their court from Burgos destroyed the sources of its prosperity.

Burgos has 14 parish churches, an *audiencia*, 4 hospitals, a foundling hospital, elegant theatre, prisons, barrack, &c. Visit first the magnificent Gothic *Cathedral*, one of the finest in Spain, whether we regard the picturesque grandeur of the general design, or the exquisite variety and richness of the minute details of ornamentation. This archiepiscopal see was founded at *Oca* (25 m. distant). It was removed to Burgos by Alonso VI. in 1075, who at the same time gave the site of several royal palaces upon which the present cathedral was subsequently built.

The *Cathedral* was founded by Ferdinand *el Santo*, in honour of his marriage with Doña Beatriz, daughter of the Duke of Suabia, the first stone having been laid on the 20th July, 1221, by the king in person, assisted by the Infante Antonio de Molina, and Bishop Maurice, who (an Englishman by birth) had accompanied the Princess Beatriz to Burgos. The reigning sovereign, by virtue of his title of *Señor de Vizcaya*, was one of the canons of the chapter as at Leon and Toledo. Amongst the members of the chapter who have risen to the tiara was Rodrigo Borja, afterwards Pope Alexander VI.

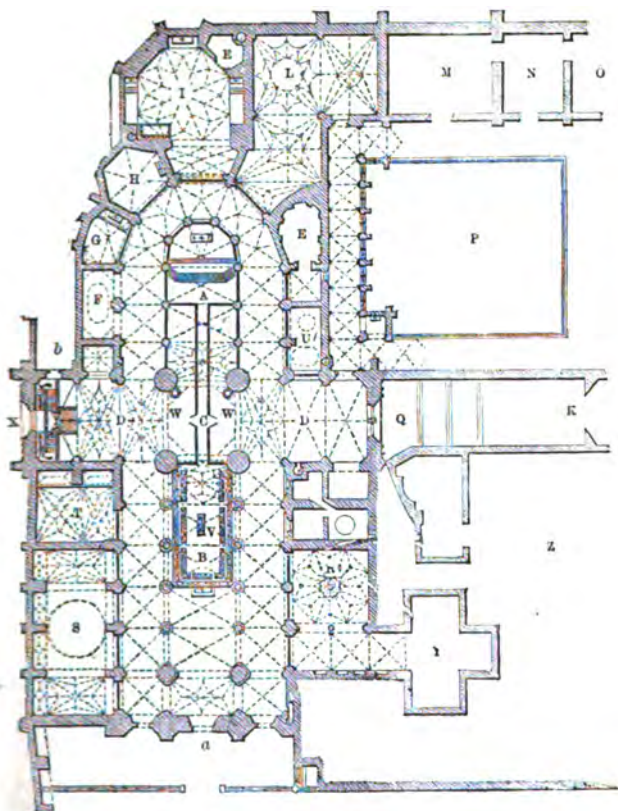
The cathedral is built into the slope of a hill; its general effect being somewhat spoilt by the vicinity of mean buildings. The body of the ch. and E. end are early pointed, and mostly date from the foundation (1221); but the rest is composed of additions and alterations in later styles. The W. front, surmounted by 2 picturesque steeples of open work, 300 ft. high, flanking a fine

rose-window, was added by the German architect John of Cologne (15th centy.), and is crowned by spires of most delicate open stone-work, which looks so fragile that one wonders it has not been blown away in this bleak wind-blown region. It is a pity the effect should be somewhat marred by modernised doorways. Finer and quite unaltered are the façades of the 2 transepts with their 3 sculptured doorways—the *Puerta del Sarmental*, S.; the *Puerta Alta*, or de la *Coronería*, N.; and in an angle of the transept, towards the E., the *Puerta de la Pellejería*, a later picturesque work. The gorgeous central lantern, an octagon 180 ft. high, over the crossing, surrounded by 8 light turret-spires of open work, was not completed till 1567 (Juan de Vullejo, architect). In the rear of this, at the E. end, another tower surmounts the *Condestable* Chapel.

The interior, 300 ft. long, 250 wide at the transept, 195 Eng. ft. high, is somewhat injured by the high Coro intruding to the extent of 4 bays into the nave, and by the huge piers raised to support the octagon.

Owing to the angle of slope on which the cath. stands, the door of the N. transept is 30 ft. above the level of the pavement of the interior of the church itself, which is entered on this side by a gorgeously decorated double *Staircase*, more for show than use, designed by Diégo de Siloe, in the rich style of the Renaissance.

The retablo of the high altar (opposite which hangs the banner carried by King Alfonso VIII. at the battle of Las Navas de Tolosa) (see Plan, A) was designed and executed by Rodrigo and Martin de la Haya, Domingo de Berriz, and Juan de Ancheta, 1562 to 1580. It is formed of three compartments, and comprises the three orders. In the second compartment is the life-size image of the Virgin, made of silver in 1461. The rest of the retablo is occupied by a number of statues and relievos, representing subjects from the Life of the Virgin, the Crucifixion, Apostles, and Saints. At the right hand of the altar are the tombs of three Infantes of Castile, who were



PLAN OF BURGOS CATHEDRAL.

- A. Capilla Mayor.
- B. Coro.
- C. Lantern.
- D.D. Transepts.
- E.E. Sacristies.
- F. Chapel of the Nativity.
- G. 14th Century Chapel.
- H. Chapel of San Gregorio.
- I. Chapel of the Constable.
- K. Puerta del Sarmental.
- L. Chapel of Santiago.
- M. Chapel of St. Katherine.
- N. Room of the Coffer of Cid.
- O. Chapter Room.

- P. Cloisters.
- Q. Puerta del Sarmental.
- R. Chapel of the Presentation.
- S. Chapel of Sta. Tecla.
- T. Chapel of Sta. Ana.
- U. Chapel of San Enrique.
- V. Monument of Archbishop Maurice.
- W.W. Pulpits.
- X. Puerta Alta, or de la Coronaria.
- Y. Chapel del Santisimo Christo.
- Z. Archbishop's Palace.
- a. Puerta Principal.
- b. Puerta de la Pellejería.

buried there in the 14th centy. Don Juan, son of Don Alonso el Sabio; Don Sancho, brother of Enrique II., who was prisoner in England 1367; and his wife, Doña Beatriz. The fine silver lamp and 6 candlesticks, which are on the steps of the high altar, must be noticed. They were made at the beginning of the last century in the Renaissance style.

In the *Coro* (B) are 103 stalls exquisitely carved in walnut and box; Renaissance work, carved with subjects from Old and New Testament by Vigarni, 1499-1512. The higher part above the Bishop's chair, and the lower seats, are more modern and by a different hand. Under the first lectern is a monument with the effigy of Bp. Maurice, the founder, 13th centy. It is composed of wood covered with metal plates, and most interesting.

In the aisle behind the high altar obs. five pieces of sculpture in high relief: 1, Agony in Garden; 2, Our Lord bearing the Cross; 3, Crucifixion; 4, Descent; and 5, Resurrection—three of them by Felipe de Vigarni or Borgia, 1499, and the two others, the Agony and Resurrection, by P. Alonso de los Rios, 1679.

The 14 chapels which surround the ch. are all distinguished by some peculiar beauty of construction, ornamentation, &c. Many of these chapels are under the patronage of different private families. Ask for the Custode (Pedro Garzon), he has interesting casts for sale. He will open them all, with the exception of the Chapel of the *Condestable*, which is under the charge of a special sacristan, Nicolas Pampliega.

At the E. end is the gorgeous *Chapel* of the *Condestable*, the grandest of all the chapels, built for Don Pedro Fernandez de Velasco, hereditary Constable of Castile, by John de Cologne, 1487 (I). It is an octagon in plan—very lofty; the roof displaying radiating groining and elaborate tracery in its vaulting, having the effect of lace-work. Obs. the finely executed sculptured groups and reliefs under the entrance archway and in the arched recesses of the walls; stone-

bowers of intricate foliage and tracery alternating with armorial shields hung awry. The principal Retablo is elaborately carved. On each side of the chapel are two smaller retablos, full of fine carvings. The one to the rt. is Gothic, that to the l. of the Renaissance period. Close to this is an interesting picture of the 15th centy., with inscriptions in Dutch. Obs. also the superbly sculptured tombs of the Constable and his wife. The details of the effigies are exquisitely rendered. The lady is lying at full length on a richly embroidered cushion, with her rather diminutive lap-dog at her feet, the Constable, Viceroy of Castile, reposes in his armour by her side. To the rt. on entering there is a very good Flemish triptych. The Virgin and Child, surrounded by angels; at the sides, St. Simon and the Nativity. This picture belongs, undoubtedly, to the foundation. Enter the small vestry of the chapel, which contains the following interesting objects. Ask to see them. A very fine Magdalen, attributed to Leonardo da Vinci, probably by Luini; a splendid silver-gilt cross, decorated with enamel, and painted ivory medallions of scriptural subjects; a silver *Nave* for holding incense; two silver-gilt jugs; a Porta Pax; silver dish; and very remarkable gold chalice, studded with pearls and precious stones; a small ivory triptych. The vestments are also first-rate and worth seeing.

The lofty *reja* (iron railing), the masterpiece of Cristobal Andino, 1523, is considered one of the best specimens of Renaissance iron-work known.

The chapel of *Santiago* (L), which is the largest of them all, contains the monument of Abbot J. O. de Velasco (ob. 1557); and the tombs of Bp. Juan de Villacruces, 1463; Bp. Juan Cabeza de Vaca, and his brother Don Pedro Cabeza de Vaca (literally, "cow's-head").

In the chapel of *San Enrique* (U) is the monument of Archbp. Peralta, the founder (ob. 1679). The kneeling effigy is of bronze, the tomb itself is of marble. In the upper part of the wall an old sepulchre may be seen, 13th-

arty. work, which is said to contain the remains of the first Bishops when he is said to have existed at Oca.

In the chapel of *San Juan de Sahagún* there are six interesting paintings on a panel of the end of the 15th centy., which represent subjects from the Passion of Our Lord. They are curious specimens of the early Spanish school. Another picture there, the Mass of St. Gregory, is worth looking at by art students. This chapel also contains the much-venerated figure of the Virgin de Oca, and a large number of old reliquaries of silver, ivory, &c.; and the shrine of Beato Lesmes.

Chapel of *La Presentacion* (R), raised by Canon Lerma, 1519, contains his tomb with effigy. Obs. the admirable moulding of the statue and details of the sepulchre; and also the tomb of Canon Jacobo de Bilbao. This chapel, built in the Gothic and Renaissance styles, is one of the finest in the cathedral. Obs. the painting of the Virgin and Child, said by some to be by Michael Angelo, but more probably by Sebastian del Piombo. It was the gift of a Florentine, Morri, and is a work of great merit.

Chapel of *del Santísimo Christo* (Y), first on entering the cath. by the W. door on rt., so called from a miracle-working crucifix, carved by Nicodemus, which floated over the sea to Spain. Its interesting as a work of art of the middle ages.

The chapel of *Santa Ana* (see Plan, T), has the finest retablo of painted wood in the cathedral, covered with sculptures and fine ornamentation of the end of the 15th centy. The mythology of the Virgin is represented in the lower part, and in the centre compartment St. Joachim and St. Anne. In the centre of this chapel is a fine statue of Bishop Acuña, and against the wall near the entrance for the Gothic monument of Dr. Fernando Díez (ob. 1492, one of the best in the cathedral. This chapel,

which belongs to the Duke of Abrantes, has been lately restored, not in the most satisfactory manner.

The chapel of *Santa Isabel* must be visited, it is the first to the left entering by the Puerta del Sarmental. In the centre is the splendid tomb of the great Bishop Alonso de Cartagena, an admirable work of the 15th centy.

The Cloisters (P) of 2 storeys are very beautiful, 14th centy. The sculptures and ornamentation of the entrance doorway are excellent work of the end of the 15th centy., and represent the Baptism of our Lord, Entrance into Jerusalem, Descent into Hell, and figures of Prophets. Obs. the interesting life-size statues between the arches in the cloisters. Those of Abraham and St. James on each side of the old sacristy, are of the 15th centy. Look at the statues of St. Ferdinand, holding a ring in his hand, and his Queen, Doña Beatriz. The tradition is, that they were placed there in remembrance of their marriage at Burgos. Inside one of the arches, to the right of the entrance doorway, is a good triptych representing the Adoration of the Magi. The chapel, dedicated to St. Jerome, in the first of the angles which look to the inner court, has a *retablo* of the Renaissance period.

From the cloister you enter the *Old Sacristy*. The carvings over the doorway represent the Descent from the Cross. This room must be well examined in its architectural details. Obs. the groups of sculptures where the arches spring from, representing hunting subjects. Ask to see the collection of embroidered vestments brought from Bale, in the 15th centy., by Bishop Alonso de Cartagena.

In another chamber is preserved *El Cofre del Cid*, a trunk clamped with iron and now attached to the walls, which the Cid filled with sand, and then pledged to the Jews as full of gold, for a loan of 600 marks, which he afterwards honestly repaid.

Adjoining this is the *Chapter-house*, with flat mosaic wood ceiling of morisque character (*parquetrie*), coloured

* Read, in Reymittel's *Travels in Spain* in 1855, Stuttgart, 1844, the curious account of this image.

with gilt pendants. Here is a well painted Crucifixion, by Matias Cerezo.

Ascend one of the towers; fine views of the city, with the convents of Miraflores, and Las Huelgas, to the rt. and l. (when looking down upon the river).

Behind the cathedral, ascending the castle hill, you pass the church of Santa Agueda (or Gadea), one of the *Iglesias juraderas* (i.e. of purgation by adjuration). Here the Cid compelled Alonso VI. to purge himself by an oath from the charge of assassinating his brother. The oath was taken upon an iron lock, which is still affixed to the wall.

Higher up the hill, in the *Calle Alta*, is the arch erected by Philip II. in honour of Fernan Gonzalez. Near this is the site of the house where the Cid was born, 1026, marked by a pillar and 2 obelisks.* The house itself was removed in 1771.

The *Castle*, now worthless as a fortress, was the residence of the early kings and counts of Castile. It was built by Belchides (about the year 890). Here, in 959, Count Fernan Gonzalez brought Garcia, King of Navarre, a prisoner, and confined him for thirteen months. Here Alfonso VI. of Leon was also imprisoned by the Cid. In 1270 San Fernando here received Santa Casilda, daughter of the Moorish king of Toledo, who was converted to Christianity. In it was celebrated the bridal of the Cid, and of Edward I. of England with Eleonor of Castile; here Pedro the Cruel was born. It is also memorable from the repulse of the Duke of Wellington, 1812, when it was garrisoned by 1800 French under the brave Dubreton. The Duke began the siege with only 3 18-pounder guns. After 35 days of siege, 5 assaults, and the loss of 2000 men, he retired, Sept. 21.

Churches—On the hill above the Cath., *St. Nicolas* (date 1505), chiefly remarkable for a richly carved stone *Retablo*, a refined work of art representing events of the Saint's life, the

Trinity, the Holy Father, St. Michael, and a number of exquisite small figures in the Flemish style: it is on no account to be passed by. St. Luke is represented painting at an easel. Opposite the entrance there is a *retablo* with 8 interesting early Spanish pictures. Several tombs in the church are worth looking at.

Still higher, under the castle, is *San Esteban* (date 1280-1350). It has a good W. doorway with sculpture, a Gothic gallery at W. end, rose-windows and a very finely carved pulpit. The balustrades of the upper choir are very effective. Notice also the Renaissance tombs resting against the pilasters at the foot of the church: the arch and all the ornamentation of the chapel at the left of the door of the sacristy. The interior of the chapel, which contains the font, is worth notice, and the different sepulchres let into the walls—16th-centy. work. In this sacristy may be seen a very remarkable early picture, the Last Supper: round the table-cloth runs a Cufic inscription. Although the artist had evidently seen Leonardo's masterpiece, this picture is by a Spaniard. Walk through the Gothic cloisters. Leaving the church from this side the view is very fine. The church suffered much from the siege.

San Gil is a cross church of 14th centy., with late additions. See 2 rich *retablos* in N. and S. side chapels. They are Gothic sculptures of the end of the 15th centy. Obs. the details, the lace-work of the canopies and ornamentation, which is most admirable. The large chapel of the *Natividad*, to the l. of entrance door, is very good, and the *retablo* fine Renaissance sculpture of the beginning of the 16th centy. At the rt. there is a Flemish picture, which represents the Descent from the Cross, with the Virgin, St. John, and Mary Magdalen. The elegant *Iron Pulpit* is very fine; it belongs to the 15th centy., and is covered with delicate ornamentation. This church contains a great number of tombs, most of which are interesting. The grand gateway of *Sta. Maria*,

* The Cid died at Valencia in 1099.

attached to the old city walls, facing the river, shows the original massive work of the 15th century in the rear, and its front is semi-Italian, raised by Charles V. and decorated with statues of the Cid, Fernan Gonzalez, Count Diego Porcello, Nuño, Rasura, Lain Alvaro, and other Burgaleses worthies, and is flanked by bartizan turrets.

In the *Town Hall* (*Casa del Ayuntamiento*) are preserved the bones of the Cid, removed hither 1842 from San Pedro de Cardena, and placed in a glazed case of walnut-wood, in which you behold his skeleton, skull, a bottle full of his dust, and the skeleton, without skull, of his faithful Muena. The room is fitted up with modern upholstery as a chapel.

In the back streets, Calle Lorenzo, Avellanos, and San Juan, are some houses of the 16th centy.

There are still a few ancient mansions in Burgos, the most interesting of which are the following, viz.:—*La casa del Cordón*, on the Plaza de la Libertad, now the residence of the Captain General. It derives its name from the Cordón or Order of the Teutonic Knights, connecting the arms of Mendoza Velasco carved on its front, and is a rich specimen of domestic Gothic architecture, having been erected by the Condestable Velasco, the monumental chapel forms a chief feature in the Cathedral; its front and courtyard is in the latest style of Gothic.

Casa de Miranda, in Calle de la Clara; with noble patio and elegant tiled pillars. *Casa de Angulo*, close to the former palace. Obs. its fine portal. The *Casa del Conde Villariego*, in Calle de los Avellanos, is an interesting building of the 10th centy., where the Constable Alvaro de Luna was imprisoned.

ENVIRONS.

1. About 1 m. below Burgos, crossing the Arlanzon, and descending the stream, lies the *Convent of Las Huelgas* (the pleasure-ground), belonging to the Cistercian order. The tra-

veller should visit it betimes, for the ch. is closed after 12 o'clock noon.* It was founded (1187) by Alonso VIII., to expiate his sins, and to gratify the wish of his queen, Eleonor, daughter of our Henry II. It is still occupied as a nunnery, and male visitors can see the ch. only through the iron grating. A forlorn village occupies part of the enclosure. The ch. and its cloister are fine examples of simple early pointed Gothic, erected 1279 by King Ferdinand III., somewhat severe and English in character, and "entirely free from any Moorish influence." The nave, chapter-house, and nuns' cloister (with round-arched, Romanized arcades), are not accessible, except sometimes to ladies. This Chapel Royal was the burial-place of the early kings of Spain: here are the tombs of the founders, and of Alfonso VII., Alfonso VIII., his queen Leonora, Alfonso X. (*El Sabio*), although his body is at Seville, Enrique I., and other regal personages. Various kings of Castile were knighted here, after performing their nocturnal vigil before the altar, amongst whom were St. Ferdinand, and Alonso XI. Here was also knighted (in 1254) our Edward I., by Alonso *el Sabio*. No convent ever had more extraordinary privileges. The abbess was a princess-palatine, and inferior in dignity to no one but the queen. She was mitred, and possessed the rights of a "*señora de herca y cuchillo*" (i.e. with rights of life and death). She was also styled "*Por la gracia de Dios*." The nuns must all belong to the nobility, and bring a dowry; they appear daily in their magnificently carved stalls during the high mass. Amongst the nuns who have here taken the veil were Berenguela, daughter of St. Ferdinand, Maria of Aragon, aunt to Charles V., and other royal personages. In the *Capilla de Santiago* is preserved the articulated statue of Santiago which performed the ceremony of knighthood, and also on some occasions placed the crown on the heads of monarchs. In the nuns' choir is kept the banner,

* A carriage can be hired at the hotel for these excursions, 34 rs. for half a day.

which was taken from the Moors at the victory of the Navas de Tolosa. The splendid red violet tapestries, which hang inside the nuns' choir, are most interesting. These and the green ones, in the outer church, woven in the same manner with gold, were the gift of Philip le Bel, early 16th centy. In the outer cloister, near the entrance to the church, there are 4 tombs of the 13th and 14th centy. Those at the rt. are very remarkable. Obs. the one in the form of a temple, with small figures running round the lower part. The tower of the church, with storks' nests, is most picturesque. Continuing the walk beyond Las Huelgas is the *Hospital del Rey*, founded for poor pilgrims. Obs. over the entrance a richly coroneted ornamental work with niches, shields, &c., and a finely carved oak door; in the upper part is represented Adam and Eve, in the lower, St. Michael, St. James, with groups of pilgrims and sick poor. The inside of the church is uninteresting. Opposite to it there is a pretty façade of the Renaissance.

b. On no account omit to visit the *Capilla de Miraflores*, 2 m. from Burgos, open 8-12, 3-6. The ch. was erected on the site of the palace of Enrique III., by his son Juan II. (in 1441), who in 1442 granted the estate to the Carthusian order. It was accidentally burnt in 1452, but was restored by Enrique IV., and finished in 1488, by Queen Isabel the Catholic, as a monument to her parents. The church, as usual in Carthusian convents, is divided into three portions—the outer one for the people, the middle one for the *Leigos* (lay monks), and the innermost one for the *Sacerdotes*. It was designed by Juan de Colonia, and at his death his sons were employed to finish it. The interior consists of 5 bays, is 63 ft. high, 135 long, and ends in an apse. In the centre is the Coro, surrounded by screens, which with those in the E. are composed of elaborate carvings canopied over. On entering, the eye is arrested by the *alabaster monument* of Don Juan II. and his wife Isabel of Portugal, one of the most

elaborate specimens of rich and varied sculpture in Europe. Their recumbent effigies in robes of state are admirably executed. The tomb is octagonal in shape: at the corners 16 lions support the royal arms, and the sides intervening are filled with subjects and figures from the New Testament in the finest style of art. In a recessed arch, entwined with vine foliage like a fringe of lace, is the very impressive kneeling figure of their son the Infante Alonso, d. 1470. These superb monuments are the masterpieces of Gil de Siloe, sculptor. 1489-93. Obs. the *Retablo* of the High Altar, a most elaborate composition by the same sculptor and Diego de la Cruz, of events from the life of our Saviour, with a Rosary and Crucifixion. Obs. at the foot of the retablo, on either side, the kneeling effigies of the king and queen. Obs. at the rt. the fine Gothic carved seat, where the priest sat during the sermon. The stained glass windows are interesting. In the sacristy there is a good painting on panel, the Anunciation of the Virgin. Visit the chapel of *St. Bruno* to the l. of the central nave: the head of the statue is good. Opposite hangs a large painting on panel, divided into three compartments, with inscriptions on the horses' harnesses. It represents the way to Calvary, the Crucifixion and Burial of our Lord. In the chapel of *Miraflores* a hideous specimen of painting, the small sculptured image of the Virgin, which is on the high altar, is worth noticing.

c. *San Pedro de Cardena*, a convent of the Benedictine order, was founded (537) by Queen Sancha, in memory of Theodoric, the son of Dona Sancha, and her husband the King of Italy, who died whilst out hunting, at the fountain of *Caradigna*, whence the present name. The convent was a favourite of the Cid, whose body, in accordance with his dying request, was borne upon his war-horse, *Babieca*, and here buried (1099). His empty monument now stands in a small side chapel. The effigies of himself and his faithful Ximena are placed on stone pedestals.

Twenty-seven monuments of the middle ages still remain, and some few remains of architecture anterior to the 15th centy. The convent (distant 1 m.) is scarcely worth a visit, having been modernized in 1736.*

Burgos to Madrid in 11 hrs.

8½ m. *Quintanilleja* Stat. Pop. 100.

6 m. *Estépar* Stat.

6½ m. *Villaquiran* Stat.

12 m. *Quintana* Stat.

18½ m. *Torquemada* Stat. Pop. 2800.

Near this Cuesta's army fled before the French, 1808.

7½ m. *Magas* Stat. Obs. the ruins of an old castle.

5½ m. *Venta de Baños* Jnct. Stat. As at the stat. Very near this stat., on the L. on the road to Valladolid, is the small and interesting church built by Boesvinto, 661 A.D. The original walls and curious arch of the presbytery still remain.

From this stat. the railways branch to *Palencia*, and thence to *Santander* (Rte. 24) and to *Leon* (Rte. 45).

3½ m. *Dueñas* Stat. Pop. 2235.

9½ m. *Aguilarejo* Stat. Near this stat. are the ruins of the Convent of *San Maria de Palazuelos*.

The River *Pisuerga* is crossed by a bridge of 9 arches.

4 m. *Cubozon* Stat. Pop. 465. Here *Isabel* defeated the Spaniards under *Alonso*.

The sight of numerous chimneys rising against the sky prepares the traveler for a place of some commercial activity in the city of

Valladolid Stat. (Buffet.) Here is the central depôt of the rly. (extensive engine-works).

VALLADOLID. Pop. 39,326. *Inns*: *Fonda del Siglo*, *Fonda de Cuevas*, both in the Calle de *Doña Maria de Luna*; *Casa de Huespedes*, Calle *Alfaro*, No. 4—none good.

Carriages (fare 2 rs. each person), *omnibuses* ply in the streets.

Post-office.—Plazuela de los Arces.

Cafés.—*Suizo*, in Calle de la Con-

stitucion; *Calderon*, under the theatre of same name; and *Moka*, in the Calle *Isabel Segunda*.

Teatro de Calderon, opposite the ch. of las *Angustias*, it will seat 2650 persons; *de Lope de Vega*, constructed to accommodate 1500 persons.

Plaza de Toros.—Fights during the annual fair (20th to 30th Sept.).

Casino (Circulo): it occupies part of the building devoted to the Theatre de *Calderon*. Strangers are admitted upon the introduction of a member. 'Galignani's Messenger,' and all French papers, arrive by the early morning train.

Bankers.—*Jover* and Co., *Plazuela del Ochavo*.

Silversmiths.—Calle de la *Plateria*. Valladolid was famed for its silver plate, sacred and profane; and though her artists have fallen off in skill, they still carry on a considerable business in coarse articles.

Promenades.—*Espolon*, on the left bank of the *Pisuerga*, and *El Prado de la Magdalena*, are the resorts in summer evenings; in winter the *San Francisco*, on the S. side of the *Plaza Mayor*, and the *Acera de Recoletos* on the S. side of the *Campo Grande*.

This city, whose name comes from the Moorish *Belad-Waled* (Land of Waled), is situated on a plain 2100 ft. above the sea-level, on the banks of the *Pisuerga* and other streams favourable to manufacturing industry. It is the centre of the corn trade of Castile. In the 15th centy. it became the residence of the kings of Castile under *Juan II.*, and was the seat of the Court until *Philip II.* made *Madrid* the capital. Few cities in Spain suffered more severely from the French; many of the finest buildings were stripped and ruined by them.

Spanish Protestant church and school.

The *Cathedral*, a Græco-Italian edifice, by the architect *Herrera*, begun 1585 by order of *Philip II.*, stuck fast a few years after, and has remained a fragment ever since. It consists of a nave of 4 bays, 250 ft. long by 150

* For further information consult the 'Historia del Templo y Catedral de Burgos,' by *Don Juan de Burgos*, 1866.

broad. The naked walls are without the slightest ornament, and the exterior of the edifice (as altered by Churri-guerra) is ungainly. In the *sacristy* is a silver custodia, 6 ft. high, which deserves the special attention of the traveller, the masterpiece of Juan de Arfe.

Close at hand is the *Ch. of Sta. Maria la Antigua*, marked by its fine tall steeple, Lombard in style, which, as well as the body of the nave, dates from about 1200, while the E. end is later. This is an interesting pure Gothic ch. of parallel triapsal plan, with roof richly groined. Obs. on N. side the remains of the beautiful old external (see Street) cloisters. The retablo of the high altar, by Juan de Juni (1556), a much vaunted piece of sculpture, has the fault of extravagant distortion.

The following later Gothic churches are distinguished by richness of style and profuse ornamentation.

San Pablo. It was partly rebuilt, 1463, by the Card. Juan Torquemada, the cruel inquisitor, and it was continued in the 17th centy. by the Card. Duke of Lerma, whose arms are seen on the upper part of the façade, above the beautiful portal of the finest Gothic flamboyant style, which is enriched with statues, foliage, thin tracery, and armorial decoration. This ch. was gutted, stripped, and despoiled by the French, and has never been restored. Adjoining it is the

Collegiata de San Gregorio, one of the magnificent foundations of Cardinal Ximenez, dated 1496, having also a splendid façade (rich in heraldic ornament) and portal, which runs up into an armorial tree. In the Patio there is a very fine example of a window, with decorations in stucco, in the Moorish style. The convent, now a barrack, has a fine quadrangle, with a colonnade of 2 storeys, staircase, artesonado halls (once library), and chapel. This edifice was ruined by the French.

The Church of San Martin has an interesting Romanesque (or Lombard) style of tower; the arches are pointed.

San Benito. The convent is now a barrack. The ch., disused, was begun 1499. The interior very fine, roof

richly groined. It has a choir gallery at W. end, besides one on the ground enclosed with iron grille.

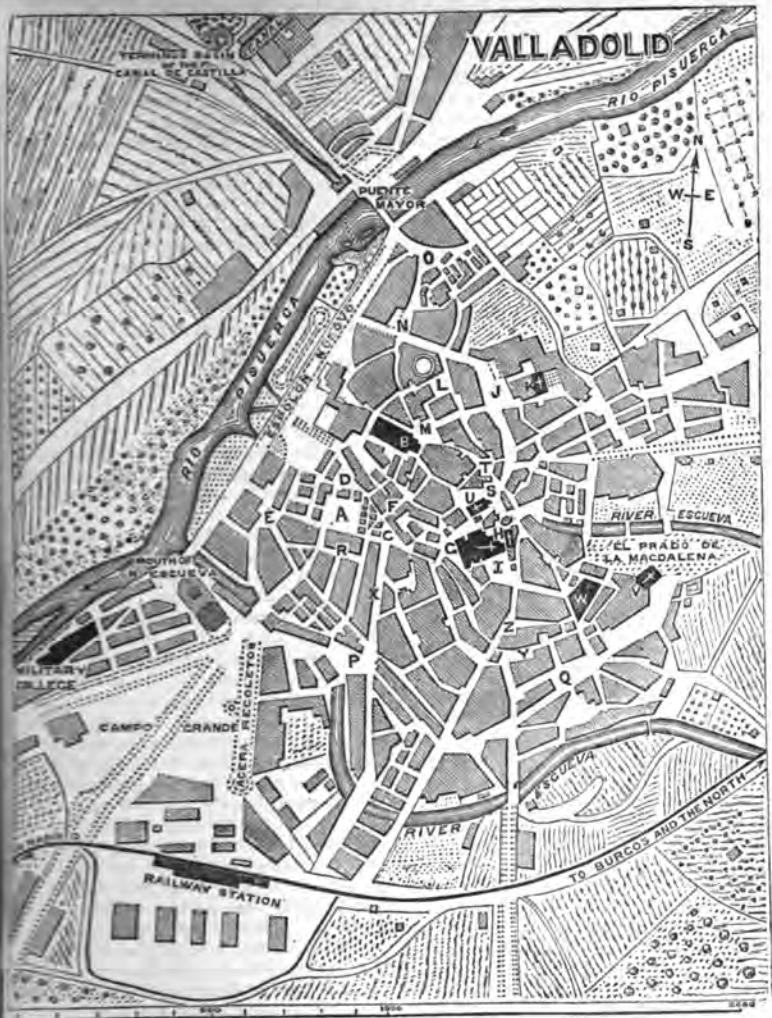
La Magdalena, 1570, bears on its W. front the arms of its founder Bp. Pedro de la Gasca, whose monument it contains, as well as a Corinthian retablo, both masterpieces of Esteban Jordan, 1571, 1577.

In the *Ch. of Nuestra Señora de las Angustias* (date 1604) the high altar is ascribed to Pompeo Leoni. *La Madre Dolorosa*, called also "La Virgen de los Cuchillos," from 7 swords, piercing her breasts, arranged like a fan, is the masterpiece of *Juan de Juni*.

Colegio de Ingleses, Calle Real de Don Sancho, was endowed by Sir Francis Englefield, one of the most zealous adherents of Mary Queen of Scots, who withdrew to Spain after her execution. Philip II. granted certain privileges in 1590, which the College still enjoys. 45 students from the United Kingdom are the usual number educating for the priesthood.

Colegio de Escoceses, Calle del Salvador (formerly a Jesuit College), was founded in (or about) 1790, for the education of Catholic priests for North Britain. 20 young Scotchmen are constantly under tuition.

Museo, near the Cathedral (formerly the Colegio de Sta. Cruz), has been converted into a receptacle for the monuments, sculptures, pictures, &c., stripped from desecrated churches by the French and Spaniards but not carried off. Here may be studied the works of Juan de Juni, probably Italian, and the native sculptors Hernandez and Berruguete. The paintings are without merit, except an Assumption, which is undoubtedly by Rubens; and a St. Francis receiving the Stigmata; and St. Antony—which are also ascribed to Rubens. These paintings are from the convent of Fuen Saldaña. Obs. in the same room the elaborately carved stalls by Berruguete, from San Benito, also a statue of the saint, do.; bronze effigies of the Duke of Lerma and his Duchess, by Pompeo Leoni, from San Pablo, of which Lerma was the founder; a Pietà (dead Christ and



Scale in French Metres (2000 Metres = 2187 English Yards).

PRINCIPAL CHURCHES, SQUARES, STREETS, &c.

- | | | |
|--------------------------------|------------------------------|-------------------------------|
| A. Plaza Mayor. | J. Plazuela de San Pablo. | S. Plazuela Vieja. |
| B. Post Office. | K. Church of San Pablo. | T. Plazuela del Rosarillo. |
| C. Fuente Dorada. | L. Plazuela de los Leones. | U. Church of las Angustias. |
| D. Plazuela de la Rincónada. | M. Plazuela de San Miguel. | V. Church of La Magdalena. |
| E. Plazuela de Sta. Ana. | N. Plazuela del Hospicio. | W. House where Columbus died. |
| F. Calle de las Platerías. | O. Plazuela de San Nicolas. | X. Calle de Teresa Gil. |
| G. Cathedral. | P. Plazuela del Campitillo. | Y. Plazuela de Belen. |
| H. Church of la Antigua. | Q. Plazuela de San Juan. | Z. Museum. |
| I. Plazuela de la Universidad. | R. Calle de la Constitución. | |

Virgin) and 2 thieves by Gregorio Hernandez, from Las Augustias; St. Antonio of Padua, St. Bruno, and the Burial of Christ, by Juan de Juni; sculpture from San Francisco, by do.; Sta. Teresa de Jesus, by Hernandez; the head of St. Paul—on a table—by Villabrille, 1707, and many statues, retablos, &c.

There is a *Library* of 14,600 vols. and 200 MSS.; open from 10 a.m. to 2 p.m., free.

The *University* is a heavy Churriguesque or Renaissance building of 17th centy.; the front is loaded with heavy statues of the Sciences. It is resorted to by students of law and medicine.

El Palacio was built, 17th centy., by the Duke of Lerma, and purchased for the Crown by Philip III. It has a noble *Patio*, with 2 cloistered galleries, adorned with busts of Roman emperors and arms of the provinces of Spain. Here Bonaparte resided, Jan. 1809.

REMARKABLE SQUARES, HOUSES, &c.

Plaza Mayor, in the centre of the city; here are the best shops. The S. side, *la Acera de San Francisco*, is the winter lounge of idlers and gossips, and is a minor *Puerta del Sol*. In this *plaza*, grand spectacles, executions, and bull fights used to take place. On this spot Berenguela made over her crown to her son, St. Ferdinand, July 1, 1217. Here also was beheaded, on June 2, 1452, that spoilt child of fortune, Alvaro de Luna, the favourite of Juan II., deserted, after long services, by his master, a shallow, false, and feeble king, influenced alike by poets and courtiers, and alternately their dupe and tyrant. Alvaro for thirty years had really held the sceptre, keeping down the turbulent aristocracy with a rod of iron: his death was courageous, as became a knight; humble, as became a Christian. Here, again, Charles V., on a grand throne, wisely pardoned the *Comuneros*.

Here his son, Philip II., with whom bigotry was a principle and a practice, celebrated, Oct. 7, 1559, the first memorable *Auto de Fé*. Such spectacles

were of frequent occurrence here during the rule of the Inquisition.

Campo Grande, situated between the rly. stat. and the town. Here Napoleon I. reviewed 35,000 troops in Jan. 1809.

The *Acera de Recoletos*, on the S. side is a winter promenade.

Columbus died at his house, No. 7, *Calle de Colón*, on the 20th of May, 1506. His bones were removed to San Domingo in 1536, and from thence to Cuba in 1795.

Cervantes resided at the house, No. 14, *Calle del Rastro*.

Don Rodrigo Calderon, the minister of Philip III., lived in the house, No. 22, *Calle de Teresa Gil* (he was beheaded Oct. 21st 1621).

Philip II. came into the world in a large house *opposite San Pablo* (now belonging to Sr. Reinoso) on May 21st, 1527.

Juan de Juni, the sculptor, painter, and architect, lived and died in the house, No. 39, at rt.-hand corner of the *Calle de San Luis*, near the *Campo Grande*. Hernandez purchased it soon after the death of his fellow-sculptor, and here he also lived until his death, 22nd January, 1636.

Berruguete lived opposite St. Benito el Real. He began life as an *Escribano del crimen* to the Chancilleria, or crown-side attorney; from the desk of chicanery he passed into the noble studio of Michael Angelo, and became immortal. The inæsthetic authorities of Valladolid, so far from raising a monument to his glory, have converted his house into a barrack, as the palace of the princely Benavente was turned by them into a foundling hospital.

In the house, first to the rt. going out of the *Plazuela vieja* into the *Calle de San Martin*, Alonso Cano is said by libellers to have killed his wife.

Fabio Nelli, the Mæceas of Valladolid, lived in the *plaza* which still bears his name; obs. his fine old house with Corinthian *patio* and medallions.

In the *Casa de las Argollas*, so called from the "iron links," Alvaro de Luna was confined before his execution; the *artesonado* ceiling of his dungeon of state was magnificent.

The *Casa del Sol*, a handsome edifice opposite San Gregorio, was the abode of Diego Sarmiento de Acuña, Count of Gondomar, ambassador from Philip III. to James I. of England, — a learned man and no mean diplomatist. He died here, Aug. 1, 1626.

Look also at the *Casa de Villalobos*, in the Calle del Rosario, and at the patio of the *Casa Revilla*, corner of the Calle de la Ceniza.

EXCURSIONS.

To *Simancas*: 7 m. on the road to Zamora. (*Inn*: Fonda del Puente.) Here the bulk of the Spanish archives are deposited. (See Route 20.)

The rly. after leaving Valladolid enters upon a dreary country.

8 m. *Viana* Stat. Pop. 1200. Iron bridge over the Duero.

3 m. *Valdestillas* Stat. Pop. 480.

5 m. *Matapozuelos* Stat. Pop. 1200.

4 m. *Pozaldez* Stat. Pop. 1900.

8 m. *Medina del Campo* Junction Stat. (*Inns*: Fonda Vazona, on the Plaza—not good; Fonda de la Victoria, at the stat.); the "City of the Plain," the finest wheat-growing district in Spain, a dull and decayed town. Pop. 4238. The principal church of *St. Antolin* is built of brick: it is Gothic in style, and was founded in 1503. The Retablo (Renaissance) is of 5 stages. In the sacristy is a good painting of *St. Antolin*; also a *Pietà*. In the chapel of the *Hospital*, now a barrack, is the tomb of the founder, 1591, and an iron reja.

Visit the *Castillo de la Mota*, which rises out of the plain. This picturesque brick building, with bartizan turrets, was built by Fernando de Carreño, for Juan II., in 1440, on the site of the Roman Methimna; it was enlarged by Queen Isabel in 1479. It was the prison of *Cæsar Borgia*, and in it Queen Isabel the *Pious* died, Nov. 26, 1504, in the 54th year of her age and the 30th of her reign. Her body was removed to Granada. Here also, in 1555, Juana la Loca held her court.

n. Rail to Salamanca. Rail to Zamora (Rtes. 18, 19).

3 m. *Gomez-Narro* Stat. Pop. 300.

10 m. *Ataquines* Stat. Pop. 800.

9½ m. *Árvalo* Stat. Pop. 3143.

Diligence to Segovia. In its royal palace (now in ruins) resided Queen Isabel, Charles V., Philip II., Philip III., and Philip IV. The Adaja river is now crossed on a viaduct of 4 arches of double tier.

6 m. *Adunero* Stat. (the town—Pop. 900—is situated 3 m. l. of the stat.), see outline of hills of Somosierra to the l.

6½ m. *Sanchidrian* Stat., 2850 ft. above the sea-level.

4½ m. *Velayos* Stat. Pop. 1000.

6 m. *Mingorria* Stat. Pop. 1200. Chaos of granite blocks.

8½ m. *AVILA* STAT. *Buffet* at station, ½ m. from the town. *Inn*: Fonda del Ingles, clean and reasonable. Also several Casas de Huéspedes; that in the Plazuela de San Pedro, No. 6, can be recommended.

Avila (Pop. 7214) is 3496 ft. above the sea-level. It presents a noble specimen of a mediæval wall-girt city, and is undoubtedly one of the most picturesque towns in Spain, and on no account to be passed by without a visit. Its granite walls are perfect; they were begun in 1090, and are 40 ft. high and 12 ft. thick, and there are no less than 86 towers and 10 gateways. To form these gateways two of the towers are brought near together, carried up higher than the rest, and connected together by an arch. Before the use of artillery the city must have been impregnable, for every point commands the plain below the hill upon which it is built, and even the grand Cathedral is half church, half fortress. *Avila* is placed near the *Sierra de Avila*, which in winter is snow-capped; being richly wooded, it may well suggest to the inhabitants of Madrid a charming retreat from the summer and autumnal heats of the metropolis of Spain, for the *parameras* are always fresh, the *vega* is wonderfully fertile, and many are the sweet valleys which lie ensconced between the hills, watered by gloriously picturesque trout-streams. In winter there is excellent wild-fowl shooting, and a wolf may often be met with.

Avila, say the Spaniards, was originally called *Abula*, after the mother of Hercules, by whom the first city which bore that name is said to have been founded B.C. 1660. Whoever may have founded the original city, the city which now exists was rebuilt by Don Ramon of Burgundy (son-in-law of Alonso VI.), in the year of our Lord 1088. The wall was built under the superintendence of two foreigners, Cassandro, a master of geometry and a Roman, and Florian de Pitucnga, a Frenchman. The streets of Avila are narrow and tortuous, but picturesque. The city is the see of a bishop suffragan to Valladolid, and it has a university and military college.

The Cathedral is dedicated to San Salvador, and was commenced A.D. 1091 under the superintendence of Alvar Garcia, a native of Estella, in Navarre. Examine its strong *cimborio* and its *apse*, with castellated machicolations, which forms one of the towers of the city walls. The north door is of grand dimensions, with statues in each jamb. The tympanum is sculptured with our Lord in the centre, the Betrayal and Last Supper below, and the Coronation of the Virgin above. The cathedral, although commenced 1091, in "its general character is thoroughly that of the end of the 12th, or early part of the 13th centy., with considerable alterations and additions at later periods."*

The severe interior (less blocked up by the *coro* than usual) is very striking. Notice the forms of the windows, especially the upper ones, almost in the very arches of the roof. The stained-glass windows are very fine. The *Retablo* of the high altar is exceedingly grand. It is of the time of Ferdinand and Isabel, and is divided into five sides—three stages in height—each side with a rich canopy. The lowest stage has St. Peter and St. Paul painted in the middle of the panels, with 4 Evangelists and 4 Doctors painted on either side. The second stage has for its centre the Transfiguration, with the Annunciation, the Na-

tivity, the Adoration of the Magi, and the Presentation in the Temple, at its sides. The third and last stage has the Crucifixion in the centre and the Agony, the Scourging, the Resurrection, and the Descent into Hell, at the sides. The pictures of this *retablo* are by Santos Cruz, Pedro Berruguete, and Juan de Borgoña: they were painted in 1508, and are among the oldest in Spain. The Annunciation is gracefully designed, and the Adoration of the Magi is striking, but the style is hard and Tedesque. The richly carved wood-work in which the paintings are framed is a jumble of styles, the canopies being Gothic, whilst the columns themselves are thoroughly Renaissance.

The *Silleria del Coro* is excellently carved, with an infinity of saints, &c., and is the work of Cornielis, 1536-47: the fittings of the *coro* are all Renaissance. Obs. the two fine iron pulpits, one of the 15th, the other of the 16th centy., admirable specimens of Spanish iron-work. Near them are two altars made of alabaster in 1525, covered with admirable carvings in the Renaissance style. To the east is the usual metal *reja*, and the low rails which enclose the passage between the *coro* and the *capilla mayor*. In the *trascoro* remark, amongst some fine reliefs, an Adoration of the Kings, a Flight into Egypt, and a Santa Ana. Obs. also particularly behind the *Capilla Mayor*, the beautifully carved tomb of the learned Alfonso Tostado de Madrigal, who was bishop of Avila about the year 1450, and hence called *el Abulense*; his effigy, carved by Berruguete, is of alabaster, and represents the prelate in the act of writing, which was the joy and the business of his life (obit 1455, aged 55). He is said to have written three sheets per day, every day of his life; he was considered the Solomon of his age.

The chapels are interesting. In that of *San Nicolas* there is a fine sepulchre called *de los imagenes*, covered with a multitude of figures; in *San Juan* two fine tombs. Near this chapel there is a good *retablo*, covered with early Spanish paintings. Near the chapel of

* *Vide Street's 'Gothic Architecture of Spain,' 1864, p. 164.*

San Blas there is a remarkable sepulchre inside a pointed arch, with figures of angels and priests. In the chapel of *San Ildefonso* several tombs. In that of *San Pedro* in the nave at the left there is a good Gothic retablo. In the *Concepcion*, the sepulchre of Dean Medina, 1559, and opposite a good picture representing the Holy Family. In that of *San Miguel* there is a fine tomb of the 13th centy., with interesting representations of an interment.

The sacristy is very fine, it is covered with rich ornamentations in the Renaissance style. The treasure deserves a special mention. The doors of the *Relicario* are covered with paintings of the 15th centy. The fine silver monstrance by Arfe is kept there. This monstrance is composed of 4 tiers, in imitation of the Greco-Roman style. Ionic the lower tier, the other three are Corinthian. The sacrifice of Abraham, and other subjects of the Old and New Testament, are represented in fine reliefs, with the following inscription: *Joannes de Arphe legio faciebat hoc opus, An. 1571.* Obs. also a fine enamelled chalice of the 14th centy., by Andrea Petrucci Orto, of Sienna, and a great variety of church-plate of different kinds.

The Cloisters on S. side of nave are much mutilated; they have good traceried windows, but these are now blocked up and their cusplings destroyed. Several chapels may exist in the angles. In the *Piedad* there is a good *reja* in the Plateresque style, and some good paintings on panel. At the east there is a Gothic saloon with fine windows painted by Santillana and Valdivieso in 1498.

Ascend the tower at end of the aisles, from whence a magnificent view is obtained of the surrounding country.

The Church of *San Vicente* is just outside the walls, near the gate leading to Segovia; it belongs to the Romanesque period, and was built at the end of the 12th or beginning of the 13th centy., and dedicated to the three martyrs, Vicente, Sabina, and Criseta, who were put to death on the rock still visible in the crypt below

the eastern apse. The west end is the noblest portion of this beautiful ch. Notice the two towers—one incomplete—and the lofty arch between them with the ball ornaments. Obs. also the marvellous beauty of the carving above and around the western doorway; the tympanum is sculptured on the left with the story of Dives and Lazarus, and on the right with a death-bed scene, where angels support the soul as it ascends to Paradise. Obs. also the tomb of San Vicente and his brethren: it is placed below the lantern and is undoubtedly of 13th-centy. construction; its style is in the early pointed Italian Gothic, the influence of Italian art being especially observable in the iron ties with which it is held together, the forms of some of the twisted and sculptured shafts, and in the figures of the Apostles, which are introduced into the angles of the shrine.

This ancient ch. was built, according to tradition, by a converted Jew, who—like his namesake San Vicente of the Cape, martyred by Dacien—was born at Evora, or Talavera, and was executed together with his two brothers, on October 27th, 303. His body was cast to the dogs; but a serpent watched over it and slew at a mocking Jew, who in his fright vowed, if he escaped, to build and endow a church, which he did. The hole out of which the serpent came was for long one of the three sites of adjuration. The present part or addition to the tomb was raised in or about 1468 by Martin Vilches, Bishop of Avila, and successor of Tostado. The curious in such matters may descend into the *Santa Maria Soterraña*, and inspect this stone. Ascend the tower and obtain a charming view of Avila, the cathedral, and the frowning city gate; also of the roof of the ch. itself, and of the beautiful *vega* outside the walls.

Church of *San Pedro* is in plan and design similar to that of San Segundo. It is also placed outside the walls and close to one of the principal gates, at the S.E. angle of the city. The north doorway has a richly-sculptured archi-volt, and the vaulting is very peculiar.

The detail of this ch. is of an extremely massive kind of Romanesque, and some of the ribs are boldly moulded in such a manner as to suggest the possibility of its having been erected about the year 1250.

Church, or rather Chapel, of San Segundo is placed below the city walls and close to the bridge of the Adaja. It is quite small and of Norman style. Obs. the beautiful white marble tomb of San Segundo, bishop of Avila, who is said to have hurled a Moorish chieftain from the turret which overhangs the ch. The bishop kneels at a fine tomb before an open book: the effigy is attributed to Berruguete.

Santo Tomas, outside the city was formerly a Dominican convent, but has been lately restored, and is used now as a *Seminary* for the education of native youths for the priesthood. The ch. was founded in 1482 from the spoils of plundered Jews, and its interior is grave yet graceful. The paintings by Gallegos have been removed to the Archeological Mus. at Madrid. The delicately carved *Silleria de Coro* is by Cornielis. The Coro is placed on an elliptical arch, and consequently the general view is unbroken. The pearl of the place is the exquisitely sculptured white marble *Sepulchre of Prince Juan*, only son of Ferdinand and Isabel, who died at Salamanca in 1497, aged 19. He was a youth of infinite promise. Obs. in another part of the ch. the fine monument to Juan de Avila, and Juana Velazquez, who were the attendants upon the prince: their effigies, which lie side by side on the same tomb, are also finely carved. Both tombs are masterpieces of the Florentine sculptor Micer Domenico, and were raised by Juan Velazquez, the prince's treasurer, who added short but pathetic epitaphs to each. Obs. also the deserted grass-grown cloisters, and the commanding view obtained from the roof, of the stone-strewn moorland around, and the glorious range of the Sierra de Avila in the distance.

Church of Nuestra Señora Madre Santa Teresa de Jesus is, for the admirers of this saint, the greatest glory here: in other respects it is uninteresting.

It was erected over the birthplace of Santa Teresa, who was born here of noble parents, March 28th, 1515. When only 7 years of age she longed to go to Africa to be martyred by the Moors: at 20 she took the veil, and soon after she founded no less than 17 convents of barefooted Carmelites. Teresa has always been a great favourite with Spanish artists, who sometimes represent her as writing at a table whilst a dove whispers in her ear "news from her spouse;" at other times she is drawn as dying away, whilst an angel touches her heart with a fire-tipped arrow. The 27th of August is kept all over the Peninsula as the day sacred to this *mystery*. It is called *La transverberacion del corazon de Santa Teresa de Jesus*. Her festival is celebrated on the 15th of October.*

Adjoining the ch. is the nunnery *de las Carmelitas Descalzas*, known also as *el Convento de las Madres*. Santa Teresa's statue sanctifies the portal, and her bust adorns the high altar. Her oaken rosary and her staff are shown as relics. Notice the tomb of her brother, Lorenzo de Cepeda (obit 1580): and a kneeling effigy of a prelate (obit 1586); also two superb sculptures of kneeling statues of Francisco Velazquez, and another, dating about 1630. An apple-tree grows in the nunnery garden which is said to have been planted by Santa Teresa.

The *ecclesiologist* can also examine the churches of *San Esteban*, and *San Andres*, whilst the artist and architect will find much to interest them in the picturesque *Mercados*; and in the noble courtyards of the houses of the *Marques de Velares*, and the Duke de Medina Celi—in the "Casa de Pedro Davila" some of the *Torons* of Guisando are lying scattered about. Obs. also the ancient mansion of the Condes de Polentinos, with an enriched portal of armed men, and an elegant but dilapidated *patio*. The house and museum of Count de Obate.

From Avila diligences daily to Sala-

* Santa Teresa died on the 4th of October, 1582, at Alva de Tormes. See, for further details, '*Vida de Sta. Teresa*,' by F. Yepes, Madrid, 1599.

Avila and Bejar, or by rail by Medina del Campo (Rte. 18).

EXCURSION FROM AVILA.

A very pleasant drive, or horseback ride, can be made to the *Convent of Guisando*, distant 14 m. It is situated upon the old diligence-road to Madrid, which traverses the rugged hilly country, and crosses the meandering Adaja to Berraco, and thence to Guisando. It was there that the memorable meeting took place (September 9, 1468) between Enrique IV. and Isabel. Read Prescott's description, ch. iii. of his 'Ferdinand and Isabel.') Obs. in the courtyard of the convent some of the strange animals of granite, called *Toros*, as a generic name, but they appear more to represent boars or other wild animals. They have been considered by some authors as land-marks, by others as deities of the natives, placed, like the sphinxes near Asiatic temples. The Roman inscriptions on these animals are, no doubt, of a later date, and they have been sadly injured by man and time. These *Toros* were once very numerous in Central Spain: thus Gil de Avila, writing in 1598, enumerates 63 of them, whilst Somorostro, in 1820, numbers only 37: thus are these unexplained relics of antiquity disappearing.

From Avila the rly. traverses a mountainous country, 44 tunnels, with a total length of 4800 yds., intervening between Avila Stat. and the Escorial. The fine viaduct of the Gartera is crossed to

9 m. *Navalgrande Stat.* The country becomes barren and uncultivated. The viaduct of *Valdespinos* is passed, and afterwards numerous tunnels. Subsequently the point is reached where the rly. attains its highest altitude, viz. 4565 ft. above the sea-level.

6 m. *La Cañada Stat.* Here the rly. begins to descend again, and a magnificent panorama opens out to the rt. The range of Sierra de Toledo mountains stretch away in the far distance.

6½ m. *Naralperal Stat.* The altitude of the rly. at this point is 3700 ft. Large oak and pine forests skirt the rly. from hence to

3 m. *Las Navas del Marques Stat.* A town of 2500 Inhab. Obs. the fine chalet and extensive pine-plantations, similar to those at Arcachon, a great source of riches to the Duke of Medinaceli. The Duchess has turned what was formerly a desert into a thriving village, with excellent schools and cottages for the inhabitants. Several tunnels are passed, then a viaduct with 7 arches, and 3 more tunnels to

11½ m. *Robledo Stat.* (height above the sea-level, 3000 ft.). The town is 3 miles distant from the station. In the parish church there is a fine retablo with 17 panels, painted by Antonio del Rincon (1446-1500), the only well-authenticated pictures which exist by this master, the first Spaniard who abandoned the Gothic style of painting. The rly. here enters the plain of Madrid.

5½ m. *Zarzalejo Stat.*

3½ m. *El Escorial Stat.* (altitude 2860 ft.). The Palace of the Escorial, seen from the rly., is described in Rte. 3.

8 m. *Villalba Stat.* Bridge over the Guadarrama. *Diligence from here daily to Segovia and la Granja.*

5 m. *Torre Lodones Stat.*

3½ m. *Las Rozas Stat.* To the l. is the Royal park and palace of Pardo.

5½ m. *Pozuelo Stat.* This village is pleasantly situated on a fertile plain, and is a place of holiday resort for the citizens of Madrid. At Chamartin, in the immediate vicinity, Napoleon I. established his head-quarters, Dec. 2, 1808. The apartment which he occupied on that occasion in the *Palacio del Duque de Osuna* is preserved as when he resided there: it is shown to visitors.

The rly. now passes the royal domains of *Moncloa*, and *la Florida*, and Madrid is approached, the river Manzanares being seen to the rt., separated from the rly. by the *Paseo de Florida* and its broad avenues of trees.

8½ m. *Madrid Stat.* Cabs to every part of the city; fare 4 rls. by day, 10 and 12 rls. after midnight. *Omnibuses* to the Puerta del Sol, fare 2 rls. per person; luggage 1 real each article. (Madrid is described in the following Route.)

ROUTE 2.

MADRID.

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This city, the capital of Spain, is situated upon the waterless river Manzanares, and has a population of 416,000, of which 12,000 are French. The first historical and real mention of Madrid occurs under Ramiro II., c. 930. *Majerit*, as it was then called, was only a Moorish fortified outpost of Toledo when captured in 1083 by Alonso VI. Enrique IV., about 1461, made some additions to the older town, which was placed on the west eminence over the river Manzanares. It was surrounded with forests, which Argote describes, so late as 1582, as "*buen monte de puerco y oso*" (good cover for boars and bear), on account of which the site was made a royal hunting residence. These woods have long been cut down by the improvident inhabitants; their loss, as at Rome, having contributed much to the general insalubrity of the town. Of recent years, however, much improvement has taken place in this respect, and plantations are springing up around the city. The arms of

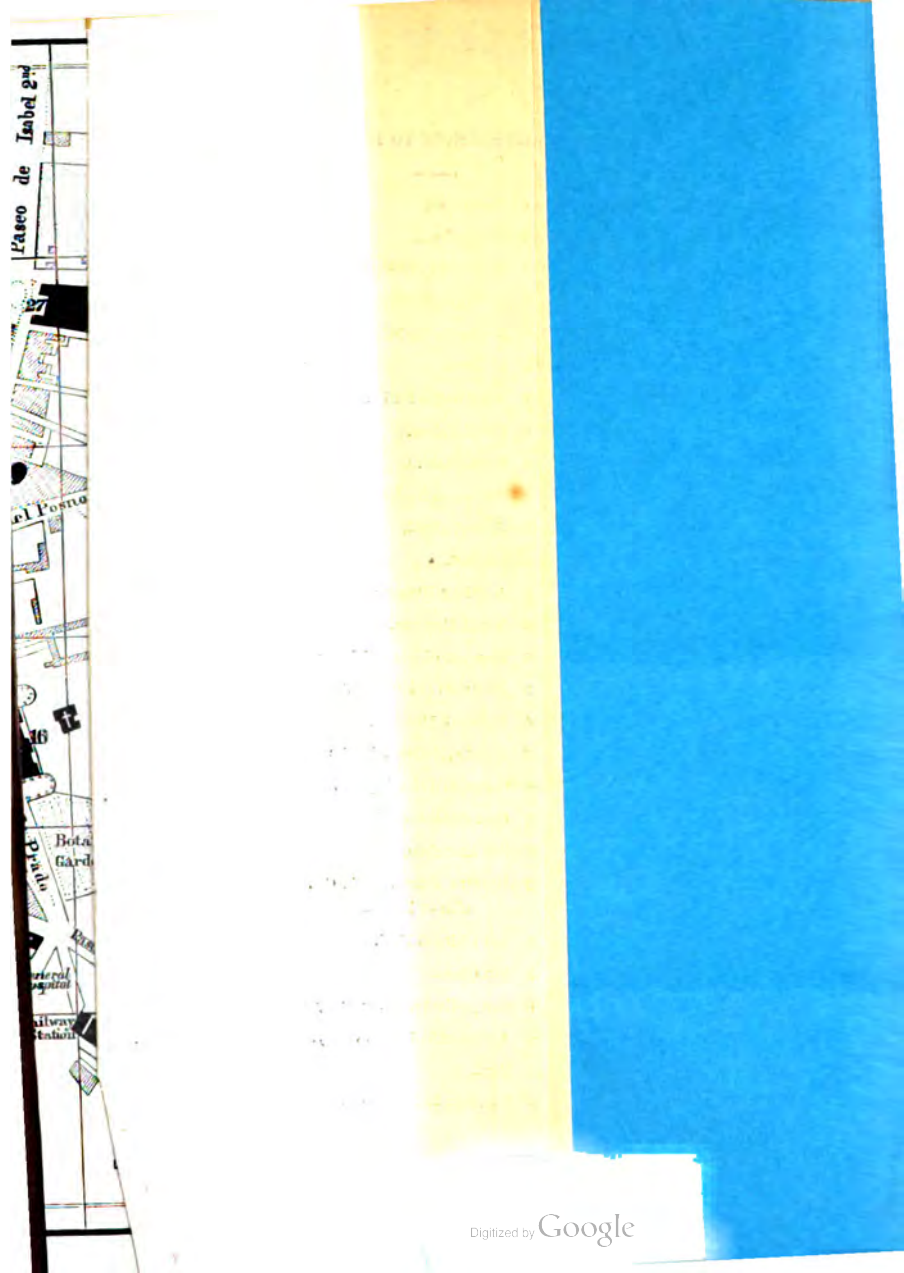
Madrid are a tree vert with fruit up which a bear is climbing, azure with eight stars, argen over the escutcheon a royal crown.

Madrid really rose under C. V., who, gouty and phlegmatic, himself relieved by its brisk and flid air; and, consulting his p comfort only, he deserted for t start favourite the time-honoured of Valladolid, Seville, Gu and Toledo, to fix his residence (1540) on a spot which Iberian, Goth, and Moor had all rejected. Madrid was declared "*the only city*" Philip II. in 1560, and styled "*real y Coronada, muy noble y muy leal*" to which was added "*y muy hermosa*" by Ferdinand VII. in 1814.

The city is built upon a lofty formation of several hills, at an elevation of 2450 Eng. ft. above the sea. This elevation on an open wind plain was probably the reason derivation given by some to it signifying in Arabic, "*a cur air*"—a *Buenos Ayres* of dust.

The gross mistake of a most position, which has no single tag except the fancied geographical merit of being in the centre of Spain, was soon felt, and Philip III. endeavoured to remove the court again to Valladolid, which, however, was then found to be impracticable. Such had been the creation of interests during the outlay in the preceding reign. Philip II. had, however, neglected the opportunity of making the capital of the Peninsula Lisbon, which is admirably situated on a noble river and on the sea, where marine could not have been so easily perish; had this been done, Madrid never would or could have revealed the Peninsula been thus discovered by which the first blow was struck at Spain's short-lived greatness: Madrid, and to its monkish solitude Escorial, is the germ of present decay to be traced. Charles III., prince, contemplated a removal to Seville; so also did the intrusive Napoleon, but the thing was impossible.

The basin in which Madrid is bounded by the Sierra of the



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darrama, and by the *Montes* of Toledo and Guadalupe, and consists chiefly of tertiary formations, marl, gypsum, and limestone. The latter, found at *Colmenar de Oreja*, near Aranjuez, is a freshwater deposit, and has been much used in the construction of the buildings of Madrid: the excellent granite comes from *Colmenar Viejo* (Arabic bee-hive), near the Escorial. A curious magnesite, with bones of extinct mammalia, occurs at *Vallecas*, 5 m. from the capital, S.S.E., to which the geologist should ride to examine the flint-pits between *Vallecas* and *Vicalvaro*. $\frac{1}{2}$ m. off is a gypsum quarry.

Madrid is not even a city or *Ciudad*, but only the chief of *villas*. It has, however, always had a bishop, called "Obispo auxiliar de Madrid" (suffragan of Toledo); but no cathedral. It is divided into 16 parishes. It scarcely existed in the early period of Castilian history, and was built when the age of cathedrals was passed, that age in which edifices were raised in harmony with the deep and noble sentiment within; hence it has little to interest the antiquarian. Built chiefly by Philips III. and IV., and Charles II., and perfected under the foreigner, nowhere has the vile Churrigueresque and Rococo of Louis XIV. been carried to greater excess. No edifices record the Moorish, mediæval, or greater ages of Spain. The churches are sad specimens of an insatiable greediness for tinsel.

Madrid, as a residence, is disagreeable and unhealthy, alternating between the extremities of temperature. The winter is variable, and often intensely cold, whilst the keen currents of air which sweep down from the snowy Guadarrama are fatal to weak and consumptive constitutions.

It is proverbial that the subtle air of Madrid, which will not extinguish a candle, will put out a man's life.

"El aire de Madrid es tan sutil

Que mata á un hombre, y no apaga á un candil."

This winter blast is more peculiarly fatal to young children, but weak constitutions should avoid it. The spring is often wet and rainy. The summer is

a dangerous period (when the pores are open) for often, during a N.E. wind, the difference of temperature on one side of a street to the other is of several degrees.

The city is abundantly supplied with excellent water, obtained from two sources. The larger supply is brought a distance of 32 Eng. m. from the source of the river *Lozoya*, which rises amongst the southern spurs of the sierra Guadarrama; but the best water comes from the spring outside the Puerta Segovia; it is raised by admirably contrived hydraulic machinery, erected by our countryman, Mr. Sanford, in 1854.

The houses in Madrid are lofty, and different families live on different floors or flats, having the staircase in common; each apartment is protected by a solid door, in which there is generally a small wicket, from which the suspicious inmates inspect visitors before they let them in. The interiors, according to our notions, are uncomfortable and unfurnished; with no books, or appearance of occupation or of life; but the kitchens, offices, and other necessities, are on the usual continental scale, and are well supplied with fire-places and water.

The best months for visiting Madrid are those of April, May, and June, October and November. Carnival time is, however, the gayest period of the year: then fêtes are the order of the day, and one half of the population turn out *en mascara*, to intrigue and to flirt with the other half, who as a rule go unmasked.

The season in Madrid commences about the end of October, and closes with the Carnival.

Madrid will most please those who have hurried directly into Spain from France; to them the costume of the Prado, the bull-fights, and the azure blue sky, will possess a charm of novelty, which will be wanting to those who arrive from Valencia, Granada, or Seville.

§ 1. HOTELS, RESTAURANTS, CAFÉS.

Inns:—1st class: *Fonda de la Paz* and

Hotel de Londres, both kept by Capdeville, Puerta del Sol; first-class hotels, elegantly furnished; charges from 50 r. An arrangement can be made if the visitor dines and breakfasts out. N.B. Make special agreement upon arrival. Fonda de Paris, Puerta del Sol; excellently situated, accommodation good; charges from 40 r. upwards, waiters and lights not included. N.B. *These prices are charged whether the visitor dines and breakfasts at the hotel or not.* Gran Hotel de Rusia, Carrera San Geronimo, an elegantly furnished hotel; accommodation good and charges moderate (30 r., 45 r., and 60 r., &c., per day, according to the size of the rooms). Fonda de los Embajadores, Calle de la Victoria, most comfortable and moderate; charges from 35 r. to 50 r. per day. N.B. A reduction is made from these prices when the visitor dines or breakfasts out. Hotel Americano, Puerta del Sol; charges from 40 r. upwards. N.B. For these prices 3 meals a day are allowed. For families of more than 2 persons prices are from 30 r. 2nd class: Fonda Peninsular, Calle de Alcalá, admirably situated close to the Puerta del Sol: this, the first commercial hotel in Madrid, is comfortable and reasonable in its charges (prices the same as in provincial towns in Spain). Spanish Hotels: Fonda Española, Calle de Jacometrezo, 45; Fonda de Barcelona, Calle de la Abada, 12; charges from 26 r. upwards. These hotels are frequented chiefly by Spaniards.

Lodgings (Casas de Huespedes). These are very numerous in Madrid. Travellers who intend to remain a fortnight, or longer, in the Spanish capital, are advised to board and lodge in one of these establishments, where for a fixed price (varying from 20 r. to 30 r. per diem), they will have their private bedroom, and two well-served meals a day (*almuerzo*—breakfast—at 11 a.m., and dinner at 6 p.m.). Attendance is generally charged extra 2 r. per day each person.

The traveller will have no difficulty in distinguishing which houses are Casas de Huespedes, as a white paper

ticket is placed on the corner of the window, or fastened to the balcony, when the house is without its full complement of boarders. N.B. Where the paper is placed in the *centre* of window or balcony, the lodgings are unfurnished.

Restaurants, &c.: La Perla, Carrera de San Geronimo 15, good wine. Los Dos Cisnes, Calle de Alcalá, under the Café de Fornos. Café del Colmado, No. 7, Calle de Sevilla; here may be eaten the excellent prawns, *Langostinos*, cockles, *Almejas guisadas*, and crawfish, *Cangrejos*. Café de Fornos, Calle Alcalá, famous for suppers; a decent dinner may be had for 20 r. Café de Madrid, Calle de Alcalá; excellent French cuisine. Café Ingles, Calle de Sevilla, No. 4 (famous for its chops and steaks). Lhardy in the Carrera San Geronimo; first-class dinners can be ordered here; notice must, however, be given the previous day.

Cafés: Café de Fornos, Calle de Alcalá; Café Imperial, Puerta del Sol (below the Fonda de Paris). Café de la Iberia, Calle San Geronimo, the *Aristocratic* café of Madrid, where senators and deputies *with their families* assemble after the theatres and evening parties. Café del Circo, 4 Calle Barquillo, Café de San Isidro in the Calle de Toledo, both democratic resorts of middle-class tradesmen and well-to-do peasants, who bring their families with them, to enjoy the thoroughly local singing and dancing. Good Bass' ale on draught may be had at the *Cerveceria Inglesa*, Carrera de San Geronimo, or *Cantina Americana* in the same street. At Dña. Mariquita's establishment, in the Calle del Arenal, excellent chocolate can be had at all hours.

Summer Beverages. The scorching summer heats in Madrid necessitate the abundant use of cooling drinks. These are supplied at the restaurant, the café, the theatre, and at the *Agua-duchos* in the streets and on the principal *Paseos*.

The snows of the Guadarrama chain furnish ices in abundance.

The *Agua de Cebada* is very refreshing; so is the *Horchata de Chufas*, or *mitj e mitj* ("half and half"),

made of barley and pounded *chufas*. No drink, however, comes up to the *Agraz* or clarified verjuice. It is delicious when mixed with *Manzanilla* wine. *Cerbez*a con limon, or bottled beer mixed with lemon juice, and well iced, is another favourite summer drink.

§ 2. POST AND TELEGRAPH OFFICES.

Post Office: Calle de Carretas near the Puerta del Sol. Letters are delivered from England at noon: box closes for England at 3.30 p.m. (See Preliminary Remarks.)

Telegraph Office: Calle de San Ricardo, behind the Ministerio de la Gobernacion, Puerta del Sol: open day and night. (For tariff, &c., see Preliminary Remarks.)

§ 3. CLUBS, THEATRES, BULL-RING, &c.

Clubs: *El Veloz Club*, the Jockey Club of Madrid; *El Casino*, Carrera San Geronimo, No. 29, frequented by the best society in Madrid. Travellers presented for a fortnight upon payment of 60 r.; for a longer period an entrance fee of one ounce (3*l.* 7*s.* 2*d.*) must be paid, together with a subscription of 30 r. per month; *El Ateneo*, No. 22, Calle de la Montera, a scientific and literary club, which contains one of the best private libraries of Madrid, consisting of 10,000 volumes. In the reading-room every foreign newspaper may be found. This club holds interesting conferences on various subjects several times a week. Gambling is prohibited. Entrance fee 30 r. a month. *Circulo del Comercio*, Calle Mayor, No. 2, a commercial club.

Theatres: *Teatro Real*, the Royal Italian Opera of Madrid. It is situated in the Plaza de Isabel II. A box, 260 r.; a stall, 38 r. The boxes and stalls are comfortable and admirably arranged, and the fashionable tiers are *palcos bajos* and *palcos plateaus*. Ladies go to the stalls in bonnets or mantillas.

Teatro Español, in the Calle del Principe; dedicated to the Spanish drama. A palco, 80 r.; a stall, 16 r.

Teatro Apolo, in the Calle de Alcalá. Opened in 1874, the most elegant theatre in Madrid. Comedies and drama. A palco, 70 r.; butaca, 12 r.

Teatro de la Comedia, Calle del Principe. Vaudevilles, &c. A palco, 60 r.; butacas, 12 r.

La Zarzuela, in the Calle de Jovelanos. This is the *Opéra Comique* of Madrid. Palco, 190 r.; butaca, 16 r.

Teatro del Principe Alfonso, in the Paseo de Recoletos, originally built for a circus. In 1870 it was converted into a theatre for large scenic ballets and Italian opera, which are given during the spring and summer months. In the early spring excellent instrumental concerts are here given on Sunday afternoons. Palco, 100 r.; stall, 14 r.

Teatro de Novedades, in the Plaza de la Cobada: dramas, farces, &c. Palco, 34 r.; stall, 8 r. At this theatre during Lent the interesting and curious Passion plays are still given.

In the *Teatros Elava, de la Bolsa, Martin, Romea, Variedades*, and *Alhambra*, short pieces are given, which last an hour. Entrance 1 r. (The house is cleared between each piece.)

Circo de Price (English circus), in the Paseo de Recoletos. Equestrian performances from the middle of April to the middle of October. Prices: box, 60 r.; chairs (sillas), 6 r.; entrance 4 r.

Jardines del Buen Retiro—a slice of the old Buen Retiro Gardens—now dedicated to summer open-air concerts. They begin at 9 p.m., and are frequented by the best society of Madrid as the only resource of those who are obliged to remain in the capital during the summer months. There is also a theatre and restaurant.

The Madrid theatres all commence at 8.30 p.m., and terminate about 11.30.

Between the acts very long intervals usually occur, during which it is customary to leave the theatre and gossip and smoke in the outer corridors with one's friends. Smoking *within* the theatre is strictly forbidden.

Two tickets must be purchased in all Spanish theatres, viz., the ticket for box or stall (which must be retained), and the entrance ticket (to be delivered up at the door). The latter costs 4 r.

Plaza de Toros (Bull-ring) is situated beyond the Buen Retiro Gardens, on the road to the Venta del Espiritu

Santo, the old building which stood outside the Puerta de Alcalá having been pulled down in 1875 to make room for the Barrio Salamanca. The new Bull-ring, an imposing mass of brickwork in the Hispano Moresque (*mudejar*) style, was built by the local architects, Señor Rodríguez Ayuso and Señor Álvarez Capra, and will seat 14,000 persons. Observe the elegant horse-shoe windows, and the delicate but effective brickwork ornamentation. For those who do not wish to attend the barbarous spectacle of a bull-fight, it is worth while to visit the interior of the building on a week-day, the arrangement of which will give a vivid idea of a Roman circus. The bull-fights at Madrid are first-rate. This is the national spectacle, and the high salaries paid at "Court" naturally attract the most distinguished artists, as they do to our Royal Opera House. The *toros* for this *plaza* generally come from the pastures of the Jarama: and that breed was famous even among the Moors. The regular fights commence in April and terminate in October, but interesting exhibitions with "novillos embolados" (young bulls with tipped horns) take place upon fine Sunday afternoons during the year. The bull-fights proper take place on Sundays, and commence at 4 p.m. *Prices*: Boxes in the shade (for 10 persons), 300 r.; in the sun, 80 r.; N.B. Travellers, if alone, should secure a "delanterá" seat, or a "tabloneill" either of which usually costs 2 r. The fights generally terminate about 6.30 p.m.

Circo Gallístico, in the Calle de Fernando el Santo. Cock-fights on Sundays and holidays at 12.30 p.m. A stall costs 6 r., a gallery seat 3 r.

§ 4. BANKERS, ENGLISH LEGATION AND PROTESTANT CHURCHES, BATHS, PHYSICIANS, MASTERS.

Bankers: Weisweiler and Bauer (Agents of Rothschild), 54, Calle Ancha San Bernardo. Antonio G. Moreno, 17, Carrera San Geronimo. Bayo and Mora, Calle de la Greda, No. 9. S. Ojero, No. 40, Calle Hortaleza.

British Legation: Calle Torija, No. 9.

U.S.A. Legation: Calle Sauco, 13.

Church of England Service at the British Legation on Sundays at 11.30 in morning. Afternoon prayers at 3.30.

Spanish Protestant Churches and Schools.—Calle Madera Baja 8, C. and S.; Chamberi Glorieta de Quevedo 5, C. and S.; Calle Calatrava 27, C. and S.; Calle de Leganitos 4, C. and S.; Peñuelas-Moratin, C. and S.; Calle de la Cabeza, C. and S.

Baths: Baños de la Estrella in the Calle Santa Clara; 8 r., including towels. Swimming bath, Los Geronimos, near the ch. of San Antonio de la Florida; open from the middle of June to the end of August; 2 r., including towels. Baños de Oriente, in Plaza de Isabella II., open all the year. Baños de San Felipe Neri, 4, Calle de las Hileras, Russian, vapour, and medicinal baths.

Physicians: Dr. Brehm, Calle de Goya (German). Dr. Fontaine (French), Calle Alcalá. Señor Perez Callegos, Nos. 42 & 14, Calle de Leon (speaks French), Señor Rubio (surgeon), Plaza de Pontejos, No. 10 (speaks English).

Dentist: J. C. Gardiner, No. 55, Carrera San Geronimo.

Spanish Literature and Language Masters: Señor Atienza and Señor Hermenegildo Giner, 9, Calle Esparteros.

Professor of Music: Señor Inzenga, No. 22 & 24, Calle Desengaño, teaches Spanish songs; for guitar, D. A. Moreno Segura, Mancebos, No. 3.

Fencing Master. Excellent gymnasium and Fencing School, Calle de las Infantass 19.

Landscape and Portrait Photographer: J. Laurent, Calle de San Geronimo, No. 39. Here photographic copies of the pictures in the *Museo*, and excellent views from nature, &c., may be obtained.

§ 5. CABS AND BROUGHAMS, TRAMWAYS, RAILWAY AND DILIGENCE OFFICE.

Cabs and Broughams. There are cab-stands in the Puerta del Sol, and in all the principal streets. The one-horse brougham (built after the fashion of a berlina) puts the London cab to the blush. When unoccupied, a card

is stuck up above the driver's seat, upon which is printed "*Se Aquila.*" (For Hire.)

Fares.

ONE HORSE.—2 SEATS.		ris.
A "course" by day		4
.. from midnight till 3 A.M.		10
.. from 3 A.M. till 6 in summer, and 7 in winter		12

By the Hour.

1 or 2 persons	8
After midnight till 3 A.M.	14
From 3 A.M. till 6 in summer, and 7 in winter	16

TWO HORSES.—4 SEATS.

A "course" by day	8
.. from midnight till 3 A.M.	12
.. from 3 A.M. till 6 in summer, and 7 in winter	16

By the Hour.

Till midnight	12
From midnight till 3 A.M.	16
From 3 A.M. till 6 in summer and 7 in winter	20

N.B.—These prices are increased if you drive out of Madrid, and during the fair of San Isidro.

Excellent carriages with horses in every can be hired at the following places: Lazaro Sanchez; Calle de Alcalá; No. 4, Calle del Barquillo, and No. 4, Calle de San Miguel. Riding-horses for ladies and gentlemen, at No. 27, Calle Magdalena. Riding-master, Perelli, Calle del Arco de Sta. Maria.

Average charges.

Carriage, pair of horses, &c., per month	2600 to 3000
Carriage, pair of horses, &c., per day	
.. for 4 hours	
Saddle-horse per day, for lady or gentleman	

Tramways, laid down by an English Company, go all over the town to the stations, and as far as Carabanchel and Leganes.

In the *Calle de Alcalá* is the office of the railway companies, where travellers are advised to send their luggage and take tickets (1 hr. before leaving for the station); thus avoiding the crush and inconvenience of ticket-taking and luggage-bookings at the last moment. Travellers are warned that if they wish to obtain a corner seat in the railway-carriage, they must be at the station themselves, or send a servant from the hotel to secure their place a full hour before the train starts. A "coupe"

can be had at the northern line only, by writing 24 hours beforehand to the stationmaster (*administrador del ferro carril del Norte*).

The booking offices of the diligences are at the following addresses:—

Del Norte y Mediodia, Segovia and La Granja, No. 2, Calle del Correo, and No. 10, Calle de Alcalá.

Las Estrellas, No. 4, Calle de Alcalá (for Cuenca).

La Extremaña, No. 14, Calle de Alcalá, to the West.

Diligencias Primitivas, No. 20, Calle de Alcalá, to the baths of Trillo, Sacedon, &c.

§ 6. SHOPS, TRADESPEOPLE.

Shops: The best shops are in the vicinity of the Puerta del Sol, the Calles Mayor, Montera, Carretas, San Geronimo, del Carmen, &c. The wares are almost all foreign—French, German, and English—and as a rule of inferior quality and dear. The following establishments can be recommended for quality: but it is necessary to hint that, as fixed prices are the exception with Spanish tradesmen, some reductions in prices first asked must always be insisted upon.

Booksellers: Bailey-Bailliere, No. 8, Plaza Sta. Ana; A. Durand, No. 2, Calle San Geronimo; Murillo, No. 18, Calle de Alcalá. This bookseller publishes a monthly bulletin, and has books for sale.

Chemist: Melgosa, No. 13, Calle de las Fantas. N.B. Remember to ask especially for English drugs.

Fancy Articles: Bach, No. 22, Caballero de Gracia, for modern Spanish fans very cleverly painted. Serra, No. 15, Caballero de Gracia, where old fans made be found. Colomina, Carrera San Geronimo, for common cheap fans.

Eibar work (iron inlaid with silver and gold): Leon Ecuriazu, Carrera San Geronimo, No. 39.

Gloves: Lafin, Calle de la Montera, No. 28. La Exposicion de Viena, No. 20, Calle de Atocha, where excellent cheap Spanish gloves can be procured, price 10 r. for gloves of 2 buttons and upwards.

Music Shop: Romero, Calle de Pre-

ciados, where can be found all kinds of Spanish national music.

Antiquities : Dominguez & Co., No. 2, Calle de Fuencarral; Lorenzo Bonet, No. 5, Calle de Concepcion Geronima; Jesusa Goya, Atocha, 50.

Spanish Church Silks and Brocades : Garin, No. 2, Calle Mayor; Eguiluz, Nos. 19 & 21, Calle Mayor.

Ladies' Hairdresser : Dughet, Calle de la Montera, No. 7.

Gentlemen's Hairdresser : Prats, Calle del Carmen.

Hatter : Domingo de Guevara, Calle de Alcalá, No. 4.

Jewellers : Ansorena, Calle San Geronimo; Pizala, Calle de la Montera; Marzo, Carrera San Geronimo; Samper, Calle del Carmen.

Mantillas, Lace, &c. : Fabrica de Almagro, Calle de la Cruz; Margarit, Calle del Carmen.

Modista : Madame Ysolina, No. 37, Carrera San Geronimo.

Perfumery : Pasqual, Calle Alcalá.

Shirt Maker : Godina, Puerta del Sol.

Stationery : S^{ta} Azucena, No. 20, Calle San Geronimo.

Tailor : Caracuel y Alcaide, No. 15, Puerta del Sol.

§ 7. SIGHT-SEEING, SQUARES, GATES.

THE RIVER, CANALS, BRIDGES.

SIGHT-SEEING at MADRID.—The stranger will find at the principal hotels in the city of the "only court" a laquais-de-place or Cicerone—an animal rare and much wanted in the inland old capitals of Spain. As many places, and the chief lions, can only be visited on certain days and at certain hours, remember always to ascertain these points beforehand, and whenever an *esquela*, order or permission from some official chief is necessary, to send and procure it plenty of time before it is wanted. The *Museo* of pictures is open every day; that of artillery on Tuesdays and Fridays; the Royal stables every day; the *Armeria*, every day till 3; but as these matters change, previous inquiries should be made: generally the exhibition of a passport, backed by a silver key, opens most doors to a polite visitor, who has a judicious laquais.

It is as well to take your passport, as greater facilities are afforded to foreigners. Advertisements will also be found as to these and other travellers' wants in the various daily papers, and *Diario de Avisos*; in them will also be announced the different sights, religious pageants, theatres, bull-fights, sales, festivals, and other popular amusements.

Public Squares. Puerta del Sol. Everyone must begin with this celebrated square, this mythical "gateway" which is now the centre of the capital, although once it was the east gate, on which the rising sun shone; the gate has long since gone, and this *plaza* is situated in the middle of the long line of streets which run E. and W., from the *Prado* by the *Calle de Alcalá*, and then by the *Calle Mayor*; at this point two other important streets, the *C. de la Montera* and *C. de Carretas*, running N. and S., cross the other two almost at right angles. Thus the *Puerta del Sol* is the centre where all the greater arteries of circulation meet and diverge, and where the chief pulse of Madrid life beats hardest, and the high tides of affairs flow and ebb. Its south side is occupied by the *Ministerio de la Gobernacion* (the Home Office), a square isolated edifice raised in 1768 for Charles III., by one Jaime Marquet. Commanding as it does the central hotbed of revolt and *pronunciamientos*, a strong piquet of soldiers with fixed bayonet and ball-cartridge is always mounted here.

On the east side stands the *Fonda de Paris*. The handsome pile of buildings, of which it forms part, was raised upon the ruins of the Ch. of Buen Suceso, where occurred one of the saddest scenes in the annals of Madrid. On this spot Murat perpetrated one of his terrorist butcheries (2nd May, 1808); many of his victims lie buried no the spot. Here also was murdered the Canon Matias Vinuesa, on the 4th May, 1821.

The Puerta del Sol was once the rendezvous of the newsmonger, the scandalmonger, the *empleado*; and of every other idle do-nothing Madrileño.

nian. These gents were buzzers about of "reports from the best informed circles," whilst with fierce flashing eyes, and capas thread-bare worn and seedy, they would cluster like bees around the animated reader of some "authentic letter." But now-a-days, in the march of Parisian civilization, the clubs and morning papers are fast putting an end to this *Puerta del Sol* lounging, whilst the national and picturesque costume, the *capa* and the *sombrero*, are rapidly giving way to the cylinder hat, and the close-fitting overcoat. Those who wish to study character and costume will not find it in the *Puerta del Sol*, but rather in the *Calle de Toledo*, and in the *Rastro*, or rag fair.

Plaza Mayor. This is the grand square of Madrid; the houses have been subject to many fires. The square, some 2450 ft. above the sea, was erected in 1619, by Juan de Herrera; the superb equestrian bronze statue of Philip III. in its centre was cast by Juan de Bologna, from a drawing made by Pantoja. Left unfinished by Juan de Bologna, it was completed by Pedro Tacca, whose brother-in-law, Antonio Guidi, brought it to Madrid in 1616. During the 1st Republic of 1873 this was pulled down by the mob and hidden away, but on the restoration it was replaced. On this *Plaza* the executions, *Autos de Fe*, and the *Fiestas Reales*, or royal delights, were celebrated; here our Charles I. beheld one given in his honour by Philip IV. The locality, 434 ft. long by 334 wide, was well adapted for spectacles. By a clause in their leases the inmates of houses were bound on these occasions to give up their front rooms and balconies, which were then stowed up as boxes. The royal seat was prepared on the part called *La Pandería*, the saloons of which, painted in fresco by Claudio Coello and Donoso, were destined by Charles III. to the Academy of History, who had here a library, which was removed to the present Academy in the *Calle del León*. From here go down the *Calle de Toledo* to see the open shops from which hang the gay red and [Spain.]

yellow *bayetas* or flannels which form such a picturesque part in the costume of the lower classes in Spain. Observe also the *mantas*, or rugs which are made at Valencia and elsewhere, the long woollen or silk sashes (*fajas*) which are worn by most Spaniards, and the many guitar shops.

Plazuela de la Villa. This square opens on one side to the *Calle Mayor*. The large house near the *Casa del Ayuntamiento* was long the town residence of the Duques de Infantado, and where Ferdinand and Isabel also lived. The balcony is pointed out—looking upon the *Calle del Sacramento*—where Cardinal Ximenes, in answer to a deputation of disaffected nobles who asked him by what authority he assumed the regency, pointed to his artillery and soldiery in the court below. The palace now belongs to the Duke de Osuna, the heir of the Infantados: this nobleman, the most illustrious in descent of Spain, unites no less than 17 grandeeships in himself, i.e. (in Spanish parlance), "*el tiene diez y siete sombreros*." On the left is the *Casa de Lujanes*, in which Francis I. was imprisoned after his defeat at Pavia (Feb. 24, 1525) until removed Jan. 14, 1526, to the *Alcazar*. Here he plighted his word of a king to treaties which, forgetting his chivalrous lament after Pavia, "*Tout est perdu hors l'honneur*," he violated the instant he crossed the Bidassoa and touched the sacred soil of France.

The *Casa del Ayuntamiento* (or "Mansion-house") was built in the 16th centy.; the portals are later and bad; the patio and staircase inside are plain. At the balcony overlooking the *Calle Mayor* the Duke of Wellington, entering Madrid as a deliverer, presented himself amidst the applause of the citizens.

Plaza de Oriente: in front of the Royal Palace, and of the Royal Italian Opera House. It is in the form of an oval, and its outer promenade is ornamented with 44 colossal statues of kings and queens. In the centre of the square is a superb equestrian statue of Philip IV., one of the finest in the world, which was moved in

1844 from the *Buen Retiro* gardens. It represents Philip IV. mounted on his war charger, witching the world with noble horsemanship, and seen as became a king who was pronounced to be "absolutely the best horseman in Spain." This grand monument is in fact a solid Velasquez. Montañes carved the model in wood, while the bronze was cast at Florence in 1640, by Pedro Tacca. See the inscription on the saddle-girth. It is 19 ft. high, and weighs 180 cwt., yet the horse curves, supported by the hind-legs, and the mane and scarf absolutely appear to float in air; the great Galileo, it is said, suggested the means by which the balance is preserved. As this fine thing was comparatively lost in the *Retiro*, it was often before proposed to move it into Madrid; but the minister Grimaldi declared that to be too great an honour for an Austrian king, and protested that he would only consent if the head of Philip were cut off, and the Bourbon head of Charles III. substituted—a pantomimic change worthy of the greater clown Grimaldi. But so Caligula wished to put his own hideous head on a Jupiter by Phidias (Suet. 22); so the toady Claudius cut the head of Alexander from a picture of Apelles to substitute that of Augustus (Pliny, xxxv. 2). The bassi-relievi represent the knighting of Velasquez by Philip IV., with allegorical accompaniments.

Plaza de Isabel Segunda. This is an open space behind of the Royal Opera House, and contains a statue in white marble of the Drama.

Plaza de las Cortes: in front of the Spanish House of Commons. It contains a well-executed bronze statue of Miguel de Cervantes, modelled by Antonio Sola of Barcelona, and cast in bronze by a Prussian named Hofgarten. Dressed in the old Spanish costume, he *hides* under his cloak his arm mutilated at Lepanto, which he never did in life, it being the great pride of his existence. The reliefs on the pedestal representing Don Quixote's adventures were designed by José Piquer; the cost was defrayed out of the *Bula de Cruzada*; thus Cervantes, who when alive

was ransomed from Algiers by the monks of Merced, when dead owed to a religious fund this tardy monument.

Plazuela de la Paja. Here many autos de fé and political executions have taken place.

Plazuela de la Cruz Verde. A cross in the centre of this little square marks the site where the last victim of the Inquisition in Madrid was burnt at the stake.

Plazuela de la Cebada: this is the "hay" or "grass-market," where criminals were formerly executed. The artist and naturalist will come here to study produce and the costume of the peasantry from the outlying districts. A large glass-and-iron market has been built here by an English company.

Gates.—*Puerta de Alcalá,* to the E. of the city. The walls have been pulled down, and the gate has been left surrounded by gardens. It is the only fine triumphal arch in Madrid. It was designed by Sabatini, and erected at the command of Charles III. to commemorate his entrance into Madrid. The gate consists of 5 arches, and is 72 ft. high.

Puerta de Toledo, to the S. of the city, leading to the Puente de Toledo. It was erected by Ferdinand VII. upon his return from Valencay. It is a work of no architectural merit.

Puerta de San Vicente, to the W. of the city, is the gateway leading to the Pasco de la Florida, and to the Northern Railway Station.

The River.—Madrid is situated on the Manzanares, which river finds its source about 21 m. from the city, near the small village from which it takes its name. It is in reality but a mountain-torrent, and is often quite dry. The pultry streamlet, although scarcely furnishing water for the washerwoman, has however fed the dry humour of Spanish wags and satirists from Quevedo, Gongora, and downwards for centuries. It is entitled a river by courtesy, because it has bridges—superfluous, luxurious—which many streams in Spain have not. In this land of anomalies, rivers often want bridges, while bridges want water and rivers. The enormous *Puentes*

of Madrid, about which there is no mistake, are however (as at Valencia) not quite *pontes asinorum*, since they serve as viaducts across the dip, and sometimes the rain-torrents descend from the Guadarrama in such a body that even their gigantic piers are threatened by the inundations; however, the deluge soon passes away, spent in its own fury. The dry-shod foot-passenger during the dog-days almost crosses without knowing it, as in Lucan (ix. 974):—

"Inscitis in sicco serpente pulvere rivum
Transierat, qui Xanthus erat."

Gongora, besides sundry profane and scurvy jests, likened this river-god, whose urn is so often dry, to the rich man in flames calling for one drop of water. Tirso de Molina's epigram compares it to the *long vacations* in summer of universities:—

"Como Alcalá y Salamanca
Tieneis y no solo Colegio,
Vacaciones en Verano
Y curso solo en Invierno."

The water of this anatomy, which has the form of a river without the circulation, is enticed into holes by tubs, to whom are committed the shirts and shifts, *los paños menores*, of Madrid. The lavation, especially under the royal palace, is garrulous and picturesque, for brightly do the parti-coloured garments glitter in the sun. There are also some baths, in which the *Madridños* in summer cool their parched bodies.

The *Canal de Manzanares* was projected in 1668 to connect Madrid with the Tago. It commenced at the bridge of Toledo; but was never completed farther than Vacia Madrid (distant 6 m. in an easterly direction), and was filled up in 1866.

The *Canal de Lóroza*, which supplies Madrid with water, begins at Torre-figuena, 32 m. from hence, and is a fine piece of engineering. Don Lucio del Valle, the engineer, was created Marquis del Lóroza.

Bridges.—*Puente de Segovia*, a handsome stone bridge of 9 arches, over the river Manzanares: it is 695 ft. long by 31 ft. broad, and was constructed by the architect Juan de Herrera for

Philip II. The view from this bridge, looking towards the snowy range of the Guadarrama, is very striking.

Puente de Toledo.—This bridge is also composed of 9 arches, which are remarkable for the elegance and simplicity of their construction: it is 385 ft. long and 36 ft. wide. Obs. in the centre San Isidro and his wife, looking out for water. The statues are in the worst taste.

§ 8. PROMENADES AND PUBLIC GARDENS.

El Prado.—This is the grand boulevard of Madrid. It extends from the Paseo de Atocha to the Paseo de Recoletos, a distance of 2½ m. As its name indicates, it was once a *meadow*, but it was turned into a promenade by Charles III., and is divided into 4 principal paseos. The Paseo del Botánico extends from the Puerta de Atocha to the Fuente de Neptuno; the Salon del Prado lies between the Fuente de Neptuno and the Fuente de Cibeles, and is the fashionable lounge in summer. The Prado terminates with the Paseo de Recoletos, at the Fuente Castellana.

El Salon del Prado is a promenade, 1450 ft. long and 240 ft. broad. Opposite to it is the obelisk of the *Dos de Mayo*, raised to the manes of the victims of Murat, on what is called *El Campo de la Lealtad*—The Field of Loyalty. This memorial was begun in 1814 by the Cortes. The obelisk is enclosed in a little square, and surrounded by funereal-looking cypress-trees. The Spanish heroes of the *Dos de Mayo* were named Jacinto Ruiz, Luis Daoiz, and Pedro Velarde, whose brother was made *Vizconde del Dos de Mayo* in the year 1852. The bloody truth is soon told. Murat, who in his heart aspired to the throne of Castile, arrived at Madrid, March 23. 1808, professedly as a friend; but, having been received with angry cries by the mob, he determined to strike a blow of terrorism, and accordingly indiscriminately seized upon some hundreds of the citizens—young and old, lay and clergy—who were tried by court-martial, condemned to death, and exe-

erected on the Prado as being the most public place.* The three heroes who figure on the obelisk were officers of artillery, who, upon the occasion of the massacre, refused to surrender their cannon to the French. Indirectly this brave deed saved Spain, for the news reached England just as the Duke was being sent to South America. It led to his being landed at Mondego Bay instead, and thus to the delivery of the Peninsula. On the 2nd May a solemn ceremony is held here by the authorities of the town, who go in procession to the obelisk to funeral masses performed for the souls of the murdered heroes. Masses are said at 4 altars from daybreak till midday, and the scene is very animated and picturesque. The Prado is the *Prater*, the *Champs Elysées*, the *Rotten Row* of Madrid. Of its 8 fountains, those of Neptune, Apollo, and Cybele are most admired; but these stony things count as nothing when compared to the living groups of all ages, colour, and costume, which walk and talk, ogle and nod, or sit and smoke in the shade. The Prado is indeed a noisy, dusty scene in summer evenings. Although a so-called meadow, the name is a modest misnomer, after the fashion of *Les Champs-Elysées* of Paris. No grass, not even the continental apology for English lawn, is visible; no flowers enamel this *prado*, save those offered with a sprightly grace by impertinent daughters of Flora. Numberless iron chairs (2 *quartos*, = $\frac{1}{2}$ d. each), are placed in rows, back to back, under the long lines of trees, and are much patronised. Ragged urchins run about with farthing boxes of wax vestas for smokers, i.e. for 99 out of 100 males; whilst *aguadores* follow with icy-cold water, and with delicious cooling drinks. The Prado can only be seen to advantage during summer evenings, where, as it is near the town, the inhabitants go to *tomar el fresco*. Since the gardens of the Buen Retiro have been

thrown open to the public, it has become the fashionable drive and promenade, and the Prado is deserted the rest of the year.

Paseo de la Fuente Castellana. This promenade, laid out by Espartero during his regency, is but a continuation of the Recoletos to the N. It is ornamented with an obelisk, surrounded by a *parterre*. The centre forms a broad avenue, a side avenue is set apart for horsemen, and shady walks on either side are reserved for pedestrian loungers. Fine houses, surrounded by gardens, have been built on each side of this promenade.

Paseo de Atocha, which lies between the Calle de Atocha and the ch. of Atocha. It is a favourite winter promenade for invalids, being sheltered by rising ground to the N., and open to the valley of the Manzanares to the S. The September fair is held here.

Paseo de las Delicias commences at the Paseo de Atocha, and extends to the banks of the canal Manzanares.

Paseo de la Virgen del Puerto, near the river to the W. of the city, is a favourite holiday promenade for the lower-classes. It extends from the Puerta de Segovia to the Puerta de S. Vicente.

Paseo de la Florida. This is a continuation of the promenade de la Virgen, to the N. It commences at the Puerto San Vicente, and terminates at the ch. of San Antonio de la Florida, where are frescoes painted by Goya.

Barrio de Salamanca. This is a new quarter of the town, laid out by the Marquis of Salamanca. It is now inhabited by 26,000 people.

Gardens.—*Buen Retiro.* This large extent of pleasure-grounds was laid out by the Conde Duque de Olivares, as a "pleasant retreat" for Philip IV., in order to divert his attention from politics and his country's decay. Here were erected (1630) a palace and a theatre, in which the plays of Lope de Vega were acted. Both were burnt down in 1734, when many fine pictures by Titian and Velasquez perished. The palace was rebuilt by Ferdinand VI., but was much damaged by the French, who selected this commanding posi-

* The appalling details are given by Torino and Blanco White (lett. XII.), who were eye-witnesses; see also Foy (111-172) and Schepeier (l. 53).

tion for a strong military post. After the revolution of 1868 it was pulled down, and the building now used as the Artillery Museum is all that remains. The broad central avenue, and the numerous walks which branch out right and left, afford pleasant shady promenades in the spring and early summer. The chief avenue, which is decorated with statues of Spanish kings and queens, terminates at the margin of *El Estanque*, a diminutive lake 250 yards long by 125 yards broad, upon which there are boats for hire.

Since the Revolution of 1868, the whole of the gardens has been thrown open to the public, and a fine carriage-road was made under the superintendence of the Duke of Fernan Nuñez, who, as a member of the Ayuntamiento, had for some time the care of the gardens. This drive runs from the gate in the Calle de la Venta past the Casa de Fieras (house for wild beasts) to the Paseo de Atocha, and is now the fashionable drive in winter from 4 till 6, in summer from 6 till 8. Parallel to it is a road for riders, and a footpath shaded by a fine avenue of Wellingtonias. At the end of this avenue there is a view over the arid country, the only land-mark being a tall hill crowned with a chapel, called either *El Cerro de los Angeles*, or *the centre of Spain*.

At the upper end of the Buen Retiro is a mound, with a sort of summer-house, called *El Belvedere*, and justly so, as it commands a fine panoramic view of Madrid. The rustic cottage, called *La Casa Perra*, is now a café and restaurant, and in summer is a pleasant place to dine at. Military bands play in the gardens during the summer months from 5 A.M. to 8. A winter-garden has lately been erected near the skating-pond, and a good lake which is very fashionably attended.

Botanical Gardens.—These are situated to the E. of the Pasco Botanico, and are fenced in with an iron rail. Ferdinand VI., in 1755, first founded the gardens in the Prado. They were removed to their present position in 1781, by the Conde Florida Blanca.

The Linnæan system was then adopted, and the plants were scientifically arranged and classified by Cavanilles, under whom, when full of curious specimens, it was an oasis of Flora in the desert of the Castiles. The invaders converted this Eden into a wilderness, uprooting plant and shrub; but when the Duke expelled the destroyers, the face of the earth was renewed, and Art and Nature revived.

In the archives, the student will find several original and inedited letters by Linnæus and Goethe.

The Palace Gardens occupy part of the site of the *Campo del Moro*, which is mentioned in the comedies of Calderon and Lope de Vega. They were laid out by A. G. Arguelles, and are uninteresting and shadeless.

§ 9. ROYAL PALACE.

It is shown by permission (*papeleta*) from the *mayor domo*, or from the *Intendente de la Casa Real*. To enter the stables, apply to the *Caballerizo Mayor* (Master of the Horse). The chapel is open to the public free.

The Royal Palace of Madrid is certainly one of the most magnificent in the world, although its exterior does not quite satisfy when nearly approached and examined. The square port-holes of the *entresuelos* (called "*Quita ruidos*" by Spaniards), and the irregular, unsightly chimney-pots, mar the elevation and destroy the general effect. It has two open *plazas*: that to the E., *de Oriente*, was begun by Murat, as a sort of Place de Carrousel; but the invaders, having demolished eighty-seven houses, just left the space a desert of dust and glare, and impassable in the dog-days. Ferdinand VII. removed the ruins, had the locality levelled, and commenced a magnificent theatre and colonnade. The Royal Palace occupies the site, some say, of the original outpost *Alcazar of the Moors*, which Enrique IV. made his residence. This was burnt down on Christmas-eve, 1734, when Philip V. determined to rebuild a rival to Versailles, and Felipe de Juham, a Sicilian, prepared the model.

The architect judiciously wished to change the site for the San Bernardino hill, but Elizabeth Farnese, the queen, whose ambition it was to advance her children, grudged the expense, and combined *encamarilla* with the minister Patiño: so many difficulties were made, that Jubara died of hope deferred. Philip then directed Giovanni Battista Sacchetti, of Turin, to prepare a smaller and less expensive plan, which the queen not objecting, was adopted April 7, 1737.

It is a square of 470 feet each way, by 100 feet high, but the wings and the hanging gardens are unfinished. The rustic base is of granite; the window-work of white stone of Colmenar, which in the bright sun glitters as a fair palace of marble. Visit it also at moonlight, when, in the silent death-like loneliness, the pile looms like a ghostly thing of the enchanter, or a castle of snow. On the heavy balustrade above stood a series of heavier royal statues, some of which now adorn the *Plaza de Oriente* and the avenues of the gardens of the Buen Retiro. The principal entrance is to the S., and disappoints; it leads into a huge *patio* of some 240 feet square, with a glazed upper gallery like a manufactory. Between the arches are several bad statues by De Castro, Olivieri, &c., of Spanish Roman emperors—Trajan, Adrian, Honorius, and Theodosius. The bewigged smirking statue of Charles III. is no better; it disfigures the grand staircase, which is noble in design and easy of ascent. It is said, when Buonaparte ascended these stately steps, that he told his brother Joseph, "Vous serez mieux logé que moi." He laid his hand on one of the white marble lions, exclaiming, "Je la tiens enfin, cette Espagne, si désirée!" But the French at last discovered that Spain is a morsel easier to be swallowed than digested. (Florus, ii. 17. 8.) The Duke shortened their tenure: he entered Madrid in triumph after the victory of Salamanca, on the 12th of August, 1812, and was lodged in this palace.

Few things can be more tiresome than a foreign palace, a house of vel-

vet, tapestry, gold, lords of the bed-chamber, &c. Yet this is a truly royal residence, in which the most precious marbles are used prodigally in floorings and doorways. The multitudinous French clocks were the especial hobby of Ferdinand VII. On these walls hung those glorious pictures, now in the *Museo*, which the monarch ejected to put up silk hangings. The vaults and store-rooms were filled with fine old furniture; but since his death a gigantic removal has gone on as regards jewels and everything of portable value.

The chief saloon is called *de Embajadores*, or the Reception or Throne-room, and its decorations are indeed most princely; the rock-crystal chandeliers, colossal looking-glasses cast at San Ildefonso, the marble tables, crimson and gildings, will enchant lovers of royal magnificence. Here the sovereigns of the Spains receive on grand occasions when alive, and when dead are laid out in state. The ceiling is painted by Tiepolo, with the "Majesty of Spain," in illustration of the virtues of the kings, and the manliness of the people, who are represented in the different costumes of the provinces. Mellado lauds these *sublimes rasgos de sublimes ingenios*; certainly, being on ceilings, they are so far *sublime*, but it is only the sublimity of mediocrity, and the Spanish genii, or geniuses, were Courade Mengs, Tiepolo, Maella, Bayeu, Velasquez (no relation to the Man), de Castro, and Lopez, with some modern rubbish by Madrazo and his imitators. The most admired ceilings are the apotheosis of Trajan and the Aurora in the 21st room, by Mengs.

Visit the *Gabinete* fitted up with china. The whole room is lined with Buen Retiro ware, made at Madrid by the artists whom Charles III. brought from the manufactory of Capo di Monte, at Naples.

There are few pictures left in the Palace worthy of notice, excepting some portraits of the royal family of Spain by Goya.

The views from the windows which overlook the river are true landscape

of the Castilian school; the slopes under the royal eye, long left in rugged, ragged, mangy deformity, are now levelled or terraced; how the magic wand of the Moor would have clothed the waste with flowers and verdure, and raised hanging gardens and fountains in imitation of those on the delivry of the Alhambra, which, although artificial, rival nature herself! Below trickles the Manzanares with its great name and scanty stream: beyond stretch the ragged woods of the *Casa del Campo*, and then the leafless tawny steppes, bounded by the icy Guadarrama, whose sharp outline cuts the bright sky, and whose snowy heights freeze the gale; all is harsh and torrid, colourless and lurching, but yet not devoid of a certain savage grandeur.

The Palace library belonging to the Crown contains a valuable collection of about 100,000 books and MSS. Amongst the illuminated missals is a Prayer-book supposed to have belonged to Ferdinand and Isabel the Catholic, or to their daughter Juana la Loca, whose portrait it contains. The binding is adorned with exquisite ornaments and the arms of Leon and Castile in enamel. The MS. letters of Gondonar, the Spanish Ambassador in London during the reign of James I., are of especial interest to the English student. The library may be seen through an introduction to the accomplished librarian, Señor Zarco del Valle, and permission obtained to read and study in it.

The royal chapel lies to the N., and is on a level with the state rooms. It is still splendid, although plundered in 1808 by Gen. Belliard, who carried off the pictures painted for Philip II. by Michael Coris: this saved them from having been governor of Brussels, and knowing their local value, sent his spoil there to be sold. The order is Corinthian, the marbles rich, the stucco gilt. The ceiling was painted by Gualquinto. Here figure San Isidro, the tutelary of Madrid, and Santiago, the patron of Spain. The foundations only of a larger chapel are laid. The fine ecclesiastical objects at

the Royal Chapel are of immense value. They are shown with great difficulty. At different times in the year* the galleries leading from the royal chapel are hung with the magnificent and unique tapestries which belong to the crown of Spain. Photographs of the entire collection may be had at Laurent's. The palace, from standing on an eminence, exposed directly to the winds from the snowy Guadarrama, is so bitterly cold in winter that the sentinels are sometimes frozen to death.

Now visit *La Real Cochera* and *Las Caballerizas*. These enormous coach-houses and stables lie to the N.E. of the palace; the latter are filled with the mules and horses which convey the Royal family to their daily drives. This museum contains carriages and hearses of all forms and ages, from the cumbrous state-coach to the Cupid-bedizened car, from the oldest *coche de colleras* to the newest *équipage de Paris* and the last hearse. Do not fail to see the harness-room.

§ 10. PUBLIC LIBRARIES.

The *Biblioteca Nacional* is placed at the corner of the Calle de la Biblioteca, on the Plaza de Oriente, in a house which once belonged to the Alcañices family, but the handsome fittings-up of walnut and gilt capitals were put up by Godoy. Open daily from 10 to 3. It contains about 230,000 volumes, is well conducted, and the cool and quiet is truly refreshing after the dust and glare of the Plaza. It is rich in Spanish literature, especially theology and topography, and possesses some curious MSS. illuminated in Spain in the 11th and 12th centys., and known by the name of *Beatos*, as they contain this author's commentaries of the Apocalypse. Several fine illuminated missals of the 14th and 15th centys. Obs. a very small vol., bound in green, with minute figures in the manner of Julio Clovio. The original testament of Isabel la Católica, and a large collection of autographs, will interest

* Epiphany, Easter, and Corpus Christi.

the amateur. In the MSS. Department may be seen the fine collection of prints, principally formed from the important series bought in 1865 from Don Valentin Carderera. This library has been much increased, *numerically*, since the suppression of convents: the accession, however, has been rather in works of supererogation, ancient books and monkish lore; good modern books are here, as in most other Spanish libraries, the things needful; but want of funds, as usual, is the cause, if indeed a real reading public did exist here.

Biblioteca of the University, Calle Ancha San Bernardo, which contains 24,000 vols.; open free from 10 A.M. to 2 P.M.

Biblioteca de San Isidro, Calle de Toledo, No. 45, contains above 50,000 vols.: open in summer from 10 A.M. to 2 P.M.; in winter from 9 A.M. to 3 P.M.

Biblioteca of the Academy of History, Calle de Leon. This library contains many MSS. of great interest, also several early editions of rare and valuable works.

Biblioteca of Señor Gayangos. Here can be examined one of the most complete collections of Arabic MSS. which exist in Europe.

Biblioteca of the Duke of Veraguas, Calle de San Mateo, contains many interesting MSS. connected with Columbus and his times.

Biblioteca of the Duke of Osuna, Calle de Don Pedro, containing about 75,000 vols.

Biblioteca of Gen. San Roman. One of the most complete military libraries in Europe.

§ 11. ROYAL ARMOURY.

Armeria Real. This noble gallery is all that now remains of the old *Alcazar*. It fronts the S. façade of the royal palace, and contains one of the finest armouries in the world. Open every day from 10 A.M. to 3 P.M. on the payment of a small fee. Foreigners with passports admitted gratis. The collection is contained in one spacious saloon, 227 ft. long by 36 ft. wide; the saloon was built by Gaspar de la Vega, in 1565, for

Philip II., when he removed the royal armoury from Valladolid. This, as it really contains weapons of all kinds, is a double curiosity, being the best provided arsenal in the land. It is the finest *ancient* armoury in Spain; for many of the others were gutted by the people in 1808, when they rose against the French. The people, not being able to procure weapons elsewhere, broke open the existing armouries, and thus were equipped with the identical weapons with which their ancestors had fought against their infidel invader. So the Romans were armed after the defeat at Cannæ (Val. Max. vii. 6).

In this Armeria there exists a MS. catalogue of the time of Philip II., with drawings; a poor catalogue was published in 1793 by Ignacio Abadia; and a fine French work, with engravings, by Gaspar Sensi, at Paris, 1838, with letterpress, full of inaccuracies, by *Jubinal*. An excellent catalogue was published in 1867 (price 2 r.), which visitors should buy both as a guide here and as a book of reference for their libraries at home. The Arabic inscriptions have been translated by the accurate Gayangos; the glossary will be found useful, and the marks or monograms used by the best armourists are cited and engraved. This Armeria deserves the most careful examination, realising history itself, and containing unique relics of Spain's greatest epochs.

The first entrance is striking, and worthy of this land of the Cid and chivalry; it carries one back to the heroic age of Spain. Here are the swords of her noblest champions, the helmets of her wisest, and the breast-plates under which her greatest hearts beat. How these silent records realise history; what a contrast of the glorious past with the apathetic present! All down the middle of the saloon are drawn up equestrian figures; while armed knights stand against the walls, surrounded in every direction with implements of war and tournament. Above hang banners taken from the enemy, while the walls are lined with coats of armour.

The finest armour is foreign, German and Italian. One specimen, 557, is inscribed, "Desiderio Colman Cays: May: Harnishmagher ausgemacht in Augusta den 15 Aprilis, 1552." By this Colman also is 2433, a black-and-gold helmet, dated 1550. The armour of Philip II., when prince, has the arms of England engraved on it, in an escutcheon of pretence for his wife, our Mary. The so-called armour of Philip of Burgundy is inscribed "*Philippus Jacobi et frater Negrol faciebant.*" Toledo furnished blades of the finest temper; but the most highly wrought artistical armour came from Augsburg and Milan. (See *Don Quixote*, I. 33; Juan de Mena, *copla* 180.) Of all the chased shields of these fine Milan artists, especially Nos. 990 and 1066, with head of Minerva; and 216, a portion of a helmet. A most elegant steel gun, No. 2319, is inscribed "*Hazme en Riela, Christobal Frisera, año 1565.*" Here are helmets said to have been those worn by Hannibal and Julius Caesar: the latter one is evidently Italian, and of the 16th century. The armour of the Cid is probably fictitious; so, probably, is his saddle, No. 2311; and so, we fear, is his sword, *Colada*, 1727. If the suit said to have been worn by Isabel at the siege of Granada, and with the monogram *Isabel* worked on the vizor, is authentic, she must have been a pretty dame. More probably it belonged to the husband of Isabel, daughter of Philip II., Regent of Flanders, who used his wife's cipher for gallantry. A woman in real armour is an absurdity, let alone a princess. No. 1785 represents the royal Saint Ferdinand. The effigy was carved by José Picquer, after the supposed original portrait at Seville, and the crown made by Eusebio Zubara, an excellent artificer.

Some of the shields on the walls are superb. Obs. No. 1666, a superb specimen by Negrol, inscribed 1541, with a Melusa's head; and another, studded with cameos, and given to Philip II. by a Duke of Savoy. The armour of the Great Captain is authentic: there are four suits, all

richly chased, with a badge of two palm-trees issuing from a coronet. Remark, No. 1004, the peculiar coal-scuttle heaume (a box or baul—pot-de-fer), said to have been that of the Rey Chico, and a suit of armour, worked with silver filigree, given to Philip II. by the city of Pamplona. Obs. the armour of Guzman el Bueno, of Fernan Cortes, of John of Austria (worn at Lepanto), and of Columbus, No. 2355; it is black-and-white, with silver medallions; also a suit of a German elector, heavy, square, web-footed, and short-legged—there is no mistaking the country of the wearer. The smaller suits, for Infantes, and young heroes, are military playthings. The Turkish banners were mostly taken at Lepanto. The collection of guns belonging to Charles III. and Charles IV. is worthy of these royal gamekeepers; many are inlaid with jewels, one—No. 2223—was a present from Buonaparte, who soon after accepted from his friend his crown and kingdom.

The collection of swords is much more interesting; for this weapon Spain has always been celebrated. many are of undoubted authenticity, although some want confirmation, which is a sad pity, as these are the symbol relics of Spain's heroic and best age; they realise her ballad *Epos*, her best poetry. Look at least with veneration at the scimitars of two creatures of romance: No. 1638, that of Bernardo del Carpio, a mythic personage, the personification of Spain's antipathy to France; and 1662, the celebrated *Durindana*, *Durandal*, of Roldan (Orlando); this is of rich filigree, and no doubt is the identical blade with which he divided the Pyrenees. Obs. 1620, the equally authentic and formidable *Montante*, or double-handed falchion, of Garcia de Paredes, 453; for his armour see 453.

Obs. the swords of St. Ferdinand, No. 1654, the conqueror of Seville, 1248; No. 1705 is that of gentle Queen Isabel, *la Católica*, one of the best of princesses. No. 1696 is the sword of Ferdinand V., and 1702 is that—one rather of state than battle

—of the "Great Captain," and really one in every sense. This noble blade is used as the *Estoque real*, or sword of state, at the Royal Juras, when it is borne by the *Conde de Oropesa*. It is also used when knighthood is conferred on distinguished persons. Next remark the swords of Charles V., Philip II., Fernan Cortes, and No. 1769, that of Pizarro, in a steel sheath, given to Sir John Downie. In vain the historian will inquire for the sword which François I. surrendered at Pavia; it was given to Murat, March 30, 1808, and, to make the dishonour complete, surrendered by the Marquis de Astorga, whose duty, as *Divisero de Madrid*, it was to have guarded the relic; but Murat's imperial brother-in-law had before carried off the sword of Frederick the Great from his tomb. The original sword of François I. is now in the Museum at Paris (an exact copy, No. 1766, is in the Armeria: it was the gift of the Infante Francisco, and was made by Sr. Zuloaga). The implements of tournaments and hunting are extremely curious and complete, as the German love of heraldry and the lists flourished in the congenial soil of the Castiles, the land of personal prowess and the *hidalgo* and *Paso Honroso*; here, by the way, is the sword of the very Suero de Quiñones, No. 1917. Obs. 1711, the halbert of Don Pedro the Cruel, and the *hastax de gallardete*, which were fixed on the walls of captured cities. The saddles and leather shields of the Moors are curious; the shields, or *Adargas*, although light, resisted spear and sword; their two hides are cemented together by a cement composed of herbs and camel-hair; the forms are ovals, and ornamented with three tassels and the *umbo* or knob; they are the unchanged *Cefre* of the Carthaginians and Iberians (see Pliny, 'Nat. Hist.' xi. 39; San Isidoro, 'Or,' xviii. 12).

Obs. the infinite suits of armour of Charles V., some chased in fine cinquecento. The fronts are engraved with the Virgin (his tutelary), and the backs with either Santa Clara or Santa Bar-

bara. • No. 2308 is a grand equestrian suit. Obs. particularly No. 2321; the horse is indifferently carved by Perez. No. 2364 is interesting, as being the identical suit painted by Titian; No. 2388 is that of Philip II., also painted by Titian. No. 2410 is the identical and ponderous suit arrayed in which Charles V. entered Tunis, July 20, 1535. No. 2412 is his splendid *Borgoñota*, damascened and worked à la Cellini. The suits of Philip II. are very fine, especially those worked in black and gold.

No. 2425 is the rude litter in which Charles V. was carried when suffering from the gout; it is something between a black coffin-like trunk and a Selavonian kibitka. Obs. his four iron campaigning dinner-plates; how the simple service of this born and bred emperor contrasts with the *golden nécessaires* left behind by the fugitives of Vitoria and Waterloo! 321 is the suit of armour of John Elector of Saxony, taken prisoner by Charles V. at Muhlberg, in 1547. 402 is the panoply of Don John of Austria, natural son of Charles V., and the victor of Lepanto. Among the elegant suits for children obs. one, 630, given by the celebrated Duke of Osuna to Philip III. when young. 901 and 975 belonged to Francisco de Avalos, the Marquis of Pescara, one of the best generals of Charles V. 927, *Garcilaso de la Vega*, general and poet, killed in battle in 1536 (a death unusual to the tuneful tribe). 1132, Juan de Padilla, general of the *Comuneros*, who was beaten at Villalar, and executed in 1520. 1249, half-suit of Alonso de Cespedes, killed in 1569, one of the Samsons or strong men of Charles V. 1501, and the following, are Turkish relics taken Oct. 5, 1571, at Lepanto, the Trafalgar of its day. 1598 is the sword of Boabdil, the last of his race, the loser of Granada, and truly called *El Zogoibi*, the unfortunate. 1614 is one of the numerous

* Santa Barbara is the patroness of Spanish artillery, as Santa Teresa is generalissimo of infantry. She is invoked in Spain in thunderstorms, for she directs the artillery both of heaven and earth.

Montantes, or double-handed swords, sent to Spanish kings by Popes, who used them—the kings—as their executioners. 1632 is the helm of *Jaime el Conquistador*, with the *Drac pennat*, or winged-dragon crest, of that illustrious conqueror. 1644 is this true hero's victorious sword. 1659 is the sword of *Pelayo*; which, if genuine, carries us back to the cradle of the Goths-Hispano monarchy and to its immortal restorer. Lovers of true Toledan blades should look at 1692, a superb specimen, by *Miguel Cantero*, which was worn by Philip II. 1564 is an exquisite specimen of Toledan workmanship. Look at 1721, a blade by Sebastian Hernandez; and also at 1773, a first-rate sword worn by Philip II. 1794 is an estoque, belonging to *Don Juan of Austria*, a specimen of the rare *Perrillo* brand; so also is 1807, the sword of *Hernan Cortes*. Look also at 1868, a grand shield in the Cellini style, with ovals of the Rape of the Sabines, &c.; ditto, 1879, with the Triumph of Love for subject. 1913 is the sword of the Conde Duque, the overrated premier of Philip IV. 1916 carries one back to the conquest of Granada, and is the sword of Garcilasso de la Vega, *el que mató el Moro*; of that gallant soldier of the Virgin, who slew the Moor that mocked at her Ave Maria. 2309 is the suit of the fighting Bishop of Zamora, Antonio de Acuña, who was hanged, in 1522, for high treason, by the famous Alcalde Ronquillo. No. 2332, imperfect, belonged to Alva, the Great Duke of Spain. 2399 is the elegant suit of Don Carlos, the ill-conditioned son of Philip II., about whose death poets have predicated much fiction. No. 2498, the equestrian statue of *Hernando de Alarcon*. 2521 is said to be the helmet of his prisoner François I.

§ 12. ARCHEOLOGICAL MUSEUM; PRIVATE ARMOURIES. MUSEUMS OF ARTILLERY, MARINE AND NATURAL HISTORY.

Museo Arqueologico.—Calle de Embajadores, 68. Open on week days

from 10 to 3. Entrance, 2 reals for 1 or 6 persons.

This Museum was founded by Queen Isabel, and opened by King Amadeo in 1871. It has been arranged in the gardens and small palace of the Casino de la Reina, in imitation of the Hotel de Cluny in Paris. The Casino was given by the corporation of Madrid to Doña Maria Isabel de Braganza on her marriage with Ferdinand VII. The nucleus of the Museum was formed of the following objects.

The large and important collection of coins and medals which were formerly at the National Library; curiosities of different kinds given to Charles III. by Don Pedro Davila in 1771; a variety of Chinese objects sent from the Philippine Islands; the collection of objects brought from South America in 1776 by Ruiz and Pavon; and the unique series of 600 specimens of ancient Peruvian pottery, collected from the tombs of the Incas, in 1788, by Don Baltasar Jaime, Bishop of Trujillo. Much has been added since then to the Museum. The Spanish Government bought in 1873 the large collection of Roman antiquities which belonged to the M. of Salamanca. They had been collected by him in Italy during the excavations made for the construction of the Roman railroads, and were formerly at Vista Alegre, near Madrid. In 1874-75, the curious sculptures found in the excavations at Yecla, province of Alicante, were bought for this Museum. As no Catalogue exists, the visitor may find the following observations useful, to draw his attention to the objects most worthy of notice.

1st Room.—A Moorish wooden door from a ruined church at Daroca, 14th centy.; two gateways of Mudejar architecture from the Aljaferia at Saragossa; a fine Hispano-Moresque vase of lusted ware, similar to one at the Alhambra; a great variety of most interesting dishes of this same pottery, ornamented with coats of arms, inscriptions, &c.; a very remarkable bronze Moorish lamp, with inscription stating it belonged to Mohamed, 3rd

King of Granada, A.D. 1305; the keys of Oran, which were given to Cardinal Ximenez; some interesting ivory caskets with Arabic inscriptions; and a silk textile fabric of the 13th centy.

2nd Room.—A series of tapestries, embroidered in high relief with silks and gold, the gift of the Conde Duke de Olivares to a convent of nuns at Madrid; a sedan-chair of the 18th centy.; two remarkable astrolabes, one made for Philip II., of which there is a reproduction at the Kensington Museum, the other dated 1067, the most ancient instrument of this kind which exists; an interesting weighing-machine (romana), made by Salinas at Madrid; an effective set of coro-seats from the convent of El Paular, near Segovia, 16th centy.; some Romanic capitals from San Juan de Campoo, and Santa Maria de Mave, and several good old Spanish paintings on panel.

3rd Room.—A Christian sarcophagus of the 4th centy.; tomb of an abbot, 14th centy., with interesting representations of his life and death; the sepulchres of Donna Ana de Mendoza, Donna Costanza de Castilla, and Pedro Boil. The statue of Don Pedro el Cruel must be observed: it is the only one that exists of this monarch, and was brought from his sepulchre at Santo Domingo el Real.

4th Room.—Two good majolica dishes, a good specimen of the school of Lucca della Robbia; a variety of Buen Retiro biscuit-porcelain; some indifferent Spanish glass; inferior specimens of Talavera and Alcora pottery, and a fine group of biscuit-porcelain, marked Duke d'Angoulême.

5th Room.—Dresden and Sèvres porcelain from the china closets at the Palace, and a very beautiful set of Wedgwood jasper ware, which formed part of the cargo of a ship that was seized during the Peninsular War. Bronzes of the 16th centy.

6th Room.—A very fine gun of the 17th centy., inlaid with garnets and cloisonné enamel; an ivory cross which deserves special mention, with inscription Ferdinandus Rex Sancia Regina, 11th centy.; Visigothic and Arabic ornaments from Guarrazar and

Andalucia; a crosier given by the Anti-Pope Luna to his sister, the abbess of a convent in Aragon; several ivory diptychs and caskets of interest.

The visitor must here cross the garden to go to the building where the Roman antiquities and medals are arranged.

1st Room.—Chiefly contains inscriptions. Obs. one with Iberic characters.

2nd Room.—The celebrated bronze tablets found at Osuna, and lately bought by the Government, must be observed. They contain part of the 61 chapters, and the whole of the following until the 82 inclusive, of the colonial laws given by Julius Cæsar to the colony which he founded under the name of *Genetiva Julia*.

3rd Room.—Etruscan and Greek vases from the Salamanca collection, some of which are very fine; bronzes, &c.

4th Room.—Roman bronzes, Roman and Greek glass, and personal ornaments.

5th Room.—Roman sarcophagus found at Husillos; a well *Puteal*, with figures representing the Birth of Minerva, Greek, or copy from the Greek; 12 mosaics for hanging against a wall, brought from Charles III. from Herculaneum, representing the games at a Roman circus.

6th Room.—The visitor must especially observe the curious sculpture contained in this room. (See Spanish Sculpture.) They appear to belong to the Christian era, and first centuries of our era. The attributes and emblems of draperies of these statues must be noticed, and inscriptions in Greek and Iberian characters in an unreadable language. Some of these figures carry in their hands cups with fire, or signs which appear to refer to a solar deity. The student may look at a remarkable sun-dial with Greek inscriptions.*

7th Room.—Roman terra-cottas. Here the visitor may go upstairs to

* For further information on this subject the voluminous work, 'Museo Español de Antigüedades,' in course of publication, may be consulted.

see the coins and medals. They are admirably arranged in historic series. Notice the early Iberian coins. The Greek coins are very fine, and the series of medals of Spanish, French, and Italian kings, and distinguished persons, is of the highest interest.

From here the visitor may go through the garden to a small building where the pre-historic collections are kept; chiefly remarkable for the quantity of stone-implements found in Spain, and end by going to the Salon Ethnographique, formerly the green-house belonging to this small palace. The objects it contains which are most worthy of attention are:—a Mexican papyrus, anterior to the Conquest; some helmets made of feathers brought from the Sandwich Islands, most remarkable for their Grecian form; 156 statuettes of Mexican figures, representing national costumes of the 15th cent.; 24 lacquer-pictures, representing the Conquest of Mexico; Chinese musical instruments, arms, porcelain, and costumes; a very remarkable textile fabric found in the tomb of an Inca, and the unique collection of Peruvian pottery already mentioned.

Private Armouries.—Those belonging to the Duke de Medina Celi and the Duke de Osuna deserve a visit. The view of the Guadarrama from the Vista near the Duke's palace ought to be seen.

The *Artillery Museum* is on the Plaza del Buen Retiro, close to the entrance into the Retiro Gardens (travellers with passports admitted every day). This Museum is chiefly interesting to military men; but the ordinary traveller will be interested in the fine embroidered tent which belonged to Charles V. It is of Oriental work, and was probably taken in the African war. (It was certainly *not* made by the ladies of Granada, as the custodian would have one believe.) Obs. an interesting model of the town of Madrid in 1830; also a gilt-brass model made for Charles IV.: the chair and table used by Maroto and

Espartero to sign the peace of Vergara.

The *Naval Museum*, in the Plazuela de los Ministerios, is open to the public (with *esquela*) on Tuesdays and Fridays from 10 A.M. to 3 P.M., *except when it rains*. Obs. the ship-building models of the day when Spain was a first-class naval power; and also the chart of America made by the pilot Juan de la Cosa for the use of Columbus in his second voyage of discovery in 1493.

Museum of Natural History in the Academy of San Fernando, No. 19, Calle de Alcalá, daily—except on holidays—from 10 to 3. The mineralogical department is remarkably rich in specimens of Spanish and South American minerals, marbles, &c. Obs. a loadstone (*piedra imán*) weighing 6 lbs. and supporting 60 lbs. of metal. The zoological collection contains many rare animals and fossil remains. Obs. a gigantic specimen of the *Megatherium Americanum*, found in the year 1789 near the river Lujan, about 40 m. from Buenos Ayres in the river Plate; near it is a smaller specimen of the same extinct animal, which was found near Madrid, 20 ft. below the earth. Obs. also 2 stuffed bulls, called *Señorito* and *Caramelo*, and the skeleton of a French soldier.

§ 13. ROYAL PICTURE GALLERY.

The *Museo*, or *Royal Picture Gallery*, may be justly considered one of the richest galleries in the world, although containing many splendid gems, rather than a series of pictures illustrative of the history and schools of painting. It is open on Sundays, without charge, from 10 to 3 in winter, and 8 to 1 in summer. On Mondays from 1 to 4, and on other days from 9 to 4. It is closed on rainy Sundays and on holidays. A small fee of 2 reals (50 cents.) is paid on entrance, which goes to the support of the Asylum for the Poor at the Pardo.

A Catalogue in two volumes (the first containing the Italian and Spanish schools), and an abridgement of it in

one volume, have recently been published by Don Pedro Madrazo. It is a creditable production, and contains much useful information as to the pictures and their authors. Many additions have been of late years made to the collection. Some interesting specimens of the early Flemish and Spanish painters have been brought from the Ministry of 'Fomento,' or public works.

The 'Museum' is a large edifice facing the *Paseo del Prado*, having in front a portico of 6 Doric columns. "If not quite successful in design, it has so many good points about it as to be well worthy of study; and with a little more taste in the arrangement of details, might have been a really fine building."* It was built by Juan de Villanueva for his patron Charles III., who intended it for an Academy of Natural History: left unfinished, at the death of its founder, it was slowly continued by his successor, Charles IV., until the French invasion, when it was partly destroyed. And so it remained until after the marriage of Ferdinand VII. with his second wife *La Portuguesa*, when one Monte Alegre, who had been a Spanish consul in France, persuaded him to refurnish the palace with French papers, chandeliers, and ormolu clocks; whereupon the pictures were taken down and stowed away in garrets and corridors exposed to wind and weather, until two noblemen of the court of Ferdinand, viz., the Duke de Gor and the Marques de Santa Cruz, the latter of whom was *Mayor domo Mayor* (or Lord High Steward), persuaded the queen to remove them to the then unused building on the Prado. In November, 1819, three saloons were got ready, and 311 pictures exhibited to the public; the extraordinary quality of which, especially of Velasquez, instantly attracted the admiring eye of foreigners, who appreciate the merits of the old masters of Spain much better than the natives. Ferdinand VII., seeing that renown was to be obtained, now came forward, and the *Museo* was slowly advanced, one more saloon being

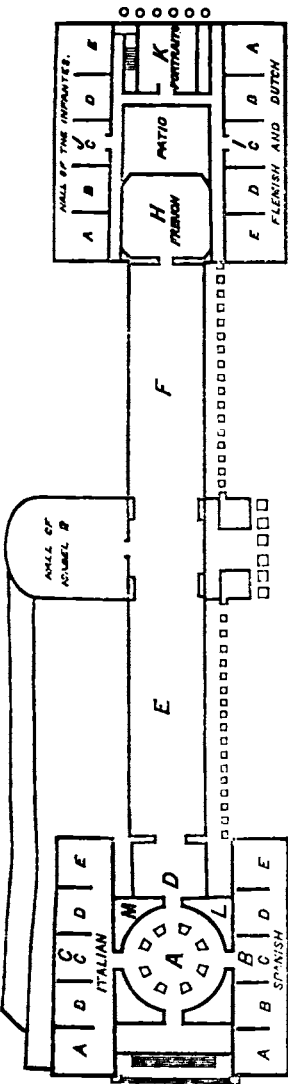
opened in 1821: thus cheaply did he earn the title of an Augustus; but such things occur elsewhere. The Gallery not having been built for pictures, the lighting is bad, and they cannot be seen to advantage on a dull day.

No collection of pictures was ever begun or continued under greater advantages. Charles V. and Philip II., both real patrons of art, were the leading sovereigns of Europe at the bright period of the *Renaissance*, when fine art was an every-day necessity, and pervaded every relation of life. Again, Philip IV. ruled at Naples and in the Low Countries at the second restoration of art, which he truly loved for itself. These three monarchs, like Alexander the Great, took a pleasure in raising their painters to personal intimacy; and nowhere have artists been more highly honoured than were Velasquez and Rubens in the palace of Madrid. At a later period, Philip V., grandson of Louis XIV., added many pictures by the principal French artists of their Augustan age. While the Spanish kings patronised art at home, their viceroys in Italy and the Low Countries collected and sent home the finest specimens of the great artists who flourished from Raphael down to the Carraccis and Claude: these glorious gems until the French invasion were preserved pure as when they issued from the studios of their immortal authors.

The *Museo* is deficient in examples of the early Italian schools, and of some of the great Italian painters of the 15th and 16th centuries, but is especially rich in the works of Raphael, Titian, Tintoretto, Paul Veronese, Rubens, and Vandyke. The Spanish masters, with the exception of Velasquez, Murillo, and Ribera, are scantily represented. It contains (including some which are attributed, on insufficient grounds, to these painters) 46 pictures by Murillo, 62 by Velasquez, 14 by Zurbaran, 55 by Luca Giordano, 58 by Ribera, 21 by Vandyke, 10 by Raphael, 5 by Guido, 10 by Claude, 35 by the Bassanos, 54 by the Breughels, 8 by Alonso Cano, 21

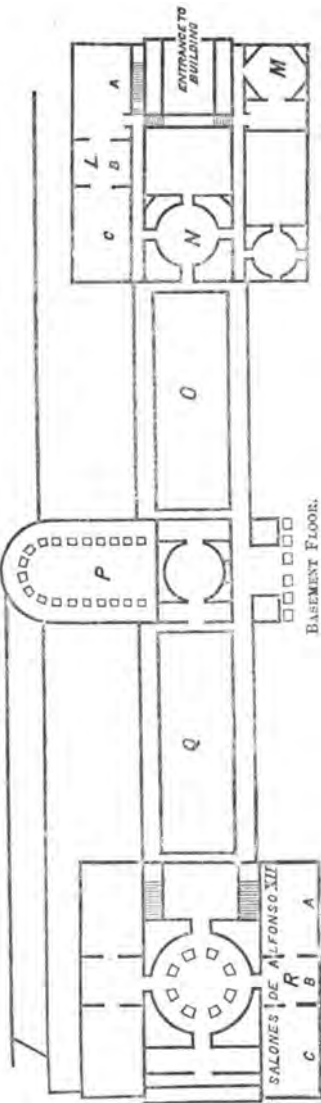
* Fergusson's 'Modern Architecture,' p. 167.

PLAN OF ROYAL PICTURE GALLERY, MADRID.



Entrance by the Prado.

A. Rotunda. B. Spanish School. C. Italian School. D. Vestibule, Modern Spanish School. E. F. Long centre Gallery. Spanish and Italian Schools. G. Hall of Isabella II. H. French Schools. I, J. Flemish and Dutch, both divided into 3 compartments, a, b, c, d, e. K. Portraits of the Spanish Bourbons. L. Hall of Alfonso XII. M. Goya Room.



BASMENT FLOOR.

L. Dutch and Flemish Schools. M. Original Drawings. N. Greek Vases, &c. O. Sculpture. P. Sculpture. Q. Sculpture.

by the Poussins, 33 by Tintoretto, 43 by Titian, 21 by Paul Veronese, 53 by the Teniers, 62 by Rubens, 13 by Antonio Moro, &c., &c. The Gallery possesses almost the entire work of Velasquez; and it is only here that the masterpieces of this great painter can be really studied and understood.

There are two *Entrances* to the Gallery open to the public: one facing the obelisk of the 'Dos de Mayo,' the other opposite the Botanical Gardens and the Statue of Murillo. The visitor had better enter by the first, and take the rooms according to the letters in the plan. If, however, he is pressed for time, and wishes to see the most important pictures, he may leave the Basement floor for the last, as, with the exception of the early Flemish and Spanish pictures in Room R, they do not contain much of interest. He should then begin by great central Gallery (E and F), and afterwards take the Salon de Isabel II. (G), the Dutch and Flemish collections (I and J), the Portrait-room (K), the collections of original drawings (M), the Flemish room (L), and the sculpture galleries (O, P, Q). Then return to the entrance Rotunda (A), and visit Rooms (B and C), Spanish and Italian schools. Then the room on the basement floor (R), containing the early Flemish and Spanish pictures, which is generally closed, but will be opened, on application, by one of the attendants. It should by no means be overlooked, as it contains some important works, and especially one of remarkable interest attributed to J. Van Eyck.

The pictures have recently been re-arranged and re-numbered. The old numbers have been retained (within brackets) in addition to the new in the following description for convenience of reference to former catalogues, &c. The remarks in inverted commas are from the first edition of the *Handbook* by Mr. Ford. For the convenience of visitors the pictures are described in the order in which they hang, and not according to their numbers, which are only consecutive as regards the works of each master, frequently scattered over

more than one room. A sketch of the Spanish school of painting, and of the principal Spanish painters, will be found in the Preliminary Remarks to the *Handbook*.

The entrance Rotunda (A) contains 8 "furniture" pictures, of no interest, by L. Giordano, F. Castillo, Vicente Carducho, or Carducci, Leonardo,—by whom is The Marquis of Spinola receiving the Keys of Breda. This picture is mentioned to show the difference of treatment of the same subject by two artists, one a great painter, Velasquez, the other a poor one.

Room B (Spanish School) has been recently re-arranged, and divided into 5 compartments (see *Plan*).—*Compartment (a)* is chiefly occupied by pictures by *Ribera*, of which obs. No. 998, St. Francis; very fine. Nos. 944, 1034 (193), *Sanchez Coello*: Portraits of the two daughters of Philip II., Doña Isabel Clara Eugenia, and Doña Catalina Micaela. No. 994 (170), *Blas del Prado*: Virgin and Saints. A good example of this master. Nos. 973, 974, 975 (249, 250, 251), *Ribera*: Heads of the Apostles. Near the window, No. 1140 (540), *Velasquez*: View of the "Calle de la Reina" at Aranjuez. A grand landscape, in which the colour has unfortunately blackened. No. 926 (222) *Pantoja*: Portrait of Margarine of Austria, wife of Philip III. Obs. the elaborate and careful painting of the ornaments in Pantoja's portraits.

Compartment (b).—No. 689 (530), *Carreño*: Portrait of Mariana of Austria second wife of Philip IV., and mother of Charles II., in her widow's dress. No. 701 (224), *Coello*: Virgin and Saints; a weak imitation of the Italian manner. No. 925 (1926), *Pantoja*: Portrait of Isabella of Valois, third wife of Philip II., whose medal she holds in her hand. Overcleaned and badly restored. No. 1011 (147), *Ribera*: Head of a Sibyl, very fine. No. 92 (152), *Pantoja*: Portrait of Marie sister of Philip II., and wife of the Emperor Maximilian. No. 702 (306) *Coello*: Virgin and Saints. No. 68 (513), *Carreño*: Portrait of the idiot

Charles II., the last of the Austrian line, on whose death the Bourbon dynasty was placed on the Spanish throne. Nos. 1065, 1044 (230, 231), against the light, *Velasquez*: Margaret of Austria, wife of Philip III., on horseback. An inferior work, the greater part not by his own hand: the portrait of the Queen, probably taken from Pantoja. *Id.*: Philip III. on horseback. The painter must have taken the portrait from Gonzalez or Pantoja, as he never saw the King himself: wants the vigour and force of his best pictures.

Compartment (c).—No. 238 (528), Good Male Portrait. No. 946 (100), *Rubens*: Christ supported by Angels. A good example of this master. *Claudio Coello* (from Fomento): St. Dominic at Sta. Rosa. No. 700 (541), *Cerezo*: Marriage of St. Catharine: a weak imitation, like all his school. No. 1132 (214), *Zurbaran*: Sta. Casilda: a graceful female figure: apparently one of a series of female saints, eight of whom are known to be in England. *Tristan* (from Fomento): St. Agustin. No. 715 (158), *Juanes*: Ecce Homo. No. 14, 600: Virgin and Child: excellent in colour. Against light. No. 107 (238), *Velasquez*: Portrait of Philip IV. in his Youth, in the painter's best manner; injured, and badly repainted. *Id.*

Compartment (d).—No. 927 (290), *Pantoja*: Portrait of Charles V.: a copy from an earlier picture by some unknown author. Pantoja signs himself "Traductor." No. 703 (160), *Cerezo*: Portrait of Charles II.: very good. No. 1485 (1918), *Sanchez Coello*: Portrait of the Infanta Doña Catalina, eldest daughter of Philip II. *Murillo*: The Apotheosis of Mary Magdalen: very fine. No. 895 (129), *id.*: Head of Christ. Nos. 863, 890 (189, 190), *id.*: St. James the Apostle. The painter seems here to have imitated the colour of *Rubens*' San Francis of Paula. No. 866 (202), *Murillo*: Christ Saviour and St. John, usually known as "Los Niños de la Concha" (the children of the shell)—one of the

most favourite of this master's works: "a rich and delightful picture," in his "vaporoso" style. No. 1012, *Ribera*: Head of Silen; very fine. No. 893 (313), *Murillo*: A Gallician Gipsy Girl. No. 1016, *Francisco Rizi*: An "Auto da Fé," celebrated in the Plaza Mayor of Madrid on the 30th of June, 1680, before Charles II., Marie-Louise of Orleans, his Queen, and his mother, Mariana of Austria. A picture of great interest, in which are represented, as occurring simultaneously, the various episodes of a truly Spanish ceremony. The poor bigot King views the scene from a balcony, surrounded by his wife, mother, and the lords and ladies of his Court. The Grand Inquisitor is seated on his throne. The victims are being led before him to hear their sentences, whilst others are compelled to abjure their heresies before an altar. They wear *saubenitos*, and images of those who have previously suffered are paraded about. A monk is preaching a sermon to those about to be burnt, and a priest is celebrating a mass for the good of their souls. The *grandees* of Spain, who gloried in being the "familiares" of the Inquisition, the ministers, foreign ambassadors and *grandees*, are witnessing the scene from the balconies. In the foreground are the *alguacils* on horseback, waiting with the asses on which those who are to be burnt are taken to the place appointed for the purpose at the Puerta de Fuencarral. For a full description of the details of this curious picture, in which the portraits, costumes, &c., of the different persons taking part in the ceremony are represented with great accuracy and minuteness, see Don P. Madrazo's 'Catalogue,' vol. i. p. 556. No. 712, *Escalante*: a good example of this master. No. 897 (322), *Murillo*: Portrait of Friar Cavanilles; very good. No. 752 (1971), *Juanes*: The Martyrdom of St. Stephen; one of the series in the long central gallery. No. 874 (64), *Murillo*: Crucifixion. No. 867 (56), *id.*: The Annunciation. No. 780 (1883), *Gonzalez*: Portrait of the Infanta Doña Isabel Clara Eugenia, daughter of Philip II.,

whose miniature she holds in her hand.

Compartment (e).—No. 1094, *Velasquez*: Portrait of a Jester of Philip IV., known by the name of Don Juan de Austria. An admirable unfinished picture. Nos. 828, 818 (171, 207), *Menendez*: two pictures by this clever painter of still-life. No. 629 (543), *Antolinez*: Magdalen. Compare with the same picture by Murillo in the next compartment. Nos. 882 to 885 (211, 212, 216, 217), *Murillo*: The Prodigal Son. Sketches for larger pictures belonging to Lord Ward. No. 789 (131), *Del Mazo*: an excellent portrait of Don Tiburcio de Redin y Cruzat, Quartermaster-General of Infantry in the armies of Philip IV., and afterwards a Capuchin monk and missionary in the Spanish colonies, where he died in the odour of sanctity. Many portraits by Del Mazo pass in foreign collections as works of his master, Velasquez. Nos. 1081, 1082 (449, 450), *Velasquez*: Philip IV., and Mariana of Austria, his Queen, at Prayers; from the Escorial: not entirely by the hand of the master. No. 1021 (95), *Roelas*: Moses striking the Rock. If this picture be by this master, which is very doubtful, it gives no idea of the rich and powerful colouring of his works at Seville, where only he can be studied. No. 1089 (209), *Velasquez*: Portrait of an Old Woman, probably wrongly attributed to him. No. 691 (124), *Carreño*: Portrait of a Girl celebrated for her enormous size. No. 744 (531), *Herrera (Francisco de)*: The Triumph of S. Hermenegildo. Painted for the high altar of the ch. of the Descalzos at Madrid. The painter imitated, with some success, the colouring of Rubens. No. 1061 (335), *Velasquez*: The *Hilanderas* or Tapestry Weavers; one of his most wonderful works in his third and last manner. The effects of light and shade, and aerial perspective, are truly marvellous, and produced by such simple and masterly means. Mengs said of this picture that it seemed painted rather by the mind than the hand. No. 705 (108), *Collantes*: The Vision of

Ezekiel; "a horrible subject, fitter for a monkish cloister than this Gallery," but cleverly painted. No. 1083 (109), *Velasquez*: Portrait of Prince Baltasar Carlos, son of Philip IV. No. 790, *Mayo*: Portrait of Doña Mariana of Austria; second wife of Philip IV.; excellent.

Room C is chiefly occupied by pictures of the Bolognese and other Italian eclectic schools. It has also been lately arranged in compartments. The following pictures are most worth notice:—

Compartment (a).—No. 211 (890), *Giordano*: The Triumph of Peace. The centre figure is a portrait of Rubens; very fine in colour. No. 156 (807), *Falcone*: A Battle-piece: a very good example. No. 515 (618), *Vaccaro*: An Episode from the Life of St. Genuaro; a fine example of this master. No. 50 (910), View of Venice—interesting for details of costume.

Compartment (b).—Nos. 427, 426, 425 (760, 1126, 770), *Tintoretto*: The Finding of Moses; Esther before Assur; Judith and Holofernes: three fine sketches by this master. No. 303 (726), *Raphael (?)*: The celebrated "Perla," so called from Philip IV. having exclaimed when he first saw it, "This is the pearl of my pictures." "It belonged to our Charles I., and was sold with the other pictures by the tasteless Puritans and Reformers. Philip IV. paid for it the then enormous sum of 2000*l*. The king bought so largely at the auction, through his ambassador Alonso de Cardenas, that 18 mules were laden with the lots, and he was so anxious to get them to Madrid that he made an excuse to turn out the Lords Clarendon and Cottington, then ambassadors from Charles II., being ashamed to exhibit his acquisitions from what once belonged to his old friend and visitor. The authorship of this picture has been long in dispute amongst connoisseurs. It now seems generally admitted that whilst the design is by Raphael, the execution is by one of his pupils, per-

haps Julio Romano. The shadows are dark and heavy, which may be owing to its having been overcleaned when taken to Paris; the colouring wants the clear brilliancy of the master, and the picture has been badly restored. No. 389 (681), *Andrea del Sarto*: a repetition of No. 384.

Compartment (c) is chiefly occupied by pictures by Tiepolo. No. 15 (750), *Luca Anguisola*: Portrait of Piermaria, a celebrated surgeon of Cremona, painted in her youth. She was the sister of Sofonisba Anguisola. They both came to Spain and enjoyed a high reputation as painters and musicians. No. 18 (817), *Baroccio*: Crucifixion, with the Castle of Urbino in the background.

Compartment (d).—No. 917, school of *Leonardo da Vinci*: Holy Family. No. 464 (822), *Titian*: The Entombment, painted for Philip II. Masterly in colour, although painted in his 82nd year. No. 544 (764), *Verones*: Female Portrait. No. 528, *id.*: Christ and the Centurion; very fine in parts.

Compartment (e).—No. 31 (632), *Basano*: Christ driving the Merchants out of the Temple. An admirable example of this master. No. 548 (710), *Carlo Verones*: an allegory. No. 436 (622), *Tintoretto*: Judith and Holofernes. No. 415 (1814), *id.*: The Purification of the Midianite Captives (Numbers xxxi.). This picture, remarkable as an example of Tintoretto's mastery of colour, was purchased by Velasquez at Venice for Philip IV.

Triptych (D), opening into the great centre gallery, contains modern Spanish pictures; obs. some vigorous studies by that clever and eccentric painter Goya, for his large picture of the family of Charles IV. (in room K); his portrait of Bayeu the painter (No. 2161); and his own portrait by Lopez (No. 772). No. 2177, the death of Isabella the Catholic, by *Rosales*, a painter of great promise, who died young in 1873. No. 2165, *Goya*: The Crucifixion—a careful study. Nos.

734 and 735, *id.*: Two episodes in the struggle between the French troops and the population of Madrid on the 2nd of May, 1808—the attack upon the Mamlukes in the Puerta del Sol, and the massacre of their prisoners by the French. Powerful and unfinished. No. 2166, *id.*: An Exorcism; example of the painter's Rembrandt-like treatment of such weird subjects, of which he was especially fond.

On the side walls, entering the long gallery (E) No. 939 (287), *Pereda* or *Perea*: St. Jerome—repulsive, but with cleverly painted details. No. 2174, *id.*: Christ bound to a tree. No. 877 (219), *Murillo*: the Immaculate Conception; a small and very pleasing example of his best manner. No. 891 (323), *id.*: St. Francisco de Paula.

The long centre Gallery is divided into two parts—the first (E), containing the Spanish school; the second (F), the Italian schools. Observe on either side of this entrance No. 1073 (109), *Velasquez*: a noble, full-length portrait of the Infante Don Carlos, second son of Philip III., usually known as "L'homme au Gant," from the glove which he holds in one hand; in the painter's first manner; and No. 1078 (114), *id.*, full-length portrait of Mariana of Austria, second wife of Philip IV., dressed in the extravagant hoop of the time. No. 1114 (132), *id.*: study of ruins—black. Now follow left-hand wall of gallery. No. 753 (199), and 749 (336), *Juan de Juanes*: Two of a series representing the Martyrdom of St. Stephen, formerly in the church dedicated to the Saint in Valencia. Good examples of the somewhat dry drawing and composition but brilliant colouring of this eclectic master. No. 987 (1912), *Ribera (il Spagnoletto)*: St. Peter released from Prison by the Angel. Nos. 847 (49), and 848 (45), *Morales*, commonly called "El Divino": "Ecce Homo, and "Virgen de los Dolores," characteristic examples of this celebrated but overrated painter. No. 764 (150), *Juanes*: one of his many heads of the Saviour

compared by writers on Spanish Art with those of Raphael! No. 755 (225), *id.*: Last Supper, compared, with equal absurdity, to Leonardo da Vinci's. No. 849 (110), *Morales*: The Presentation in the Temple; obs. the bad drawing and feeble expression. No. 754 (169), *Juanes*: Portrait of Don Luis de Castelon, a Valencian magnate of the time of Charles V. The painter excelled in portraits, and this is a fine example. No. 879 (275), *Murillo*: The "Immaculate Conception," in his best manner,—note the hands of the Virgin. Seventeen pictures by *Ribera*, hung together; examples of his vigorous, savage, and repulsive style. Note especially No. 990 (80), the Trinity; and 989 (42), the Martyrdom of St. Bartholomew, "a favourite subject of his, but one which few ever wish to see twice." "Ribera was the painter of the bigot, inquisitor, and executioner; a power of drawing, of expressing long suffering and sufferance—a force of colour and effect; a contempt of the ideal, beautiful and tender, characterise his productions; unpopular in England, his stern, harsh character has ranked him amongst the model painters of Spain." No. 1033 (154), *Sanchez Coello*: Portrait of the Infanta Doña Isabel, the favourite daughter of Philip II. A charming work by this excellent portrait painter. No. 931 (277), *Pantoja de la Cruz*: Portrait of Philip II. at the age of 60—a pale bigot, with a rosary in his hand. No. 947 (163), *Francisco de Ribalta*: An Angel appearing to St. Francis of Assisi; a good example of the naturalistic manner of this master. No. 1032 (152), *Sanchez Coello*: Portrait of the Infante Don Carlos, son of Philip II., whose tragic history furnished the subject of Schiller's play. No. 1118 (308), attributed to *Velasquez*, but either not by him, or entirely repainted: Portrait of Prince Baltasar, son of Philip IV. No. 914 (96), *Orrente*: The Adoration of the Shepherds; one of the best examples of this clever imitator of the Bassanos. Nos. 751, 752 (337, 196), *Juan de Juanes*: two of the series representing the Martyrdom of St. Stephen. No.

1068 (332), *Velasquez*: Prince Baltasar on his pony; one of his most celebrated pictures; in his second manner, full of spirit; the child gallops as it were out of the frame; the pony's head, the drapery and details are painted with admirable truth. No. 679 (106), *Vincent Carducci*, or *Carducho*, an Italian painter of no great merit, who settled in Spain, and who had considerable influence on the Spanish school; The Birth of the Virgin; a picture of some interest, as showing this influence. No. 788 (79), *Del Mazo*: View of Zaragoza; an excellent example of this able painter—the pupil, imitator, and son-in-law of Velasquez, to whom the figures in this picture are by some attributed. No. 1116 (68), *Goya*: Hunting-scene at the Pardo. After the original by Velasquez, No. 1116 (No. 68), at our National Gallery. No. 1093 (127), *Velasquez*: Portrait of a Jester of Philip IV., called *Pernia*, also known by the name of *Barbaroja*—very good; *id.* No. 1109 (145), View of the Gardens of Aranjuez—excellent. No. 1071 (74) *Velasquez*: Portrait of Philip IV., young. Nos. 1086, 1087, 1088 (320, 78, 71), *id.*: Portraits of the painter's wife, Doña Juana Pacheco, and (?) of his two daughters, in his first manner. No. 1072 (135), *Velasquez*: Portrait of the Infanta Doña Maria, Queen of Hungary, sister of Philip IV. (?). "This portrait is particularly interesting to us, as the lady was the object of our Charles's romantic visit to Madrid. Howell, who was at the Spanish Court, described her as a very comely lady, rather of a Flemish complexion than of that of a Spaniard, fair-haired, and full and big-lipped, which is held a beauty rather than a blemish in the Austrian family"—a beauty which they have curiously preserved. No. 1103 (228), *id.*: Portrait, in his first manner. No. 1085 (527), *id.*: Portrait of the poet Gongora. Examine carefully the four wonderful portraits of Philip IV.'s dwarfs, by *Velasquez*. No. 1095 (246), "El Primo," seated with an open book before him; No. 1098 (284), "El Niño de Valenceas;" No. 1099 (291), "El Bobo de Coria;"

and No. 1096 (255), Don Sebastian de Mora. These are amongst the best examples of his vigorous and facile brush, and of his unrivalled power of portraying character and expression; compare the arrogant pride—truly Spanish—of the "Primo," the vacant idiotcy of the Niño, the spiteful cunning of the Bobo, and the stolid obstinacy of Don Sebastian; it would be impossible to represent with more spirit and truth the peculiar characteristics of these unfortunate beings. Nos. 1106, 1107 (101, 102), *Velasquez*: Sketches made during his residence in Rome, in the garden of the Villa Medici. No. 1062 (135), *Velasquez*: The Meninas, sometimes called "La Familia," in his third manner. Velasquez has represented himself painting the royal family. In front of him are supposed to be standing Philip IV. and his Queen, Doña Mariana of Austria, who are reflected in a looking-glass. In the foreground is the little Princess Margarita Maria, attended by her female dwarf, Maria Butola. Another dwarf, named Nicoloito Pertusato, is teasing with his foot a huge mastiff lying sleepily on the floor. Behind the Princess are her two attendants, and in the background, at an open door, Don José Nieto, "Aposentador" of the Queen. Two young maids of honor, her "Meninas," seek to amuse her. The painter stands before his easel, brush and palette in hand. On his breast is the red cross of Santiago, which, according to tradition, was painted by the King himself, "to finish the picture," as he himself said. "This wonderful picture (which deserves careful study) is alike a masterpiece in local colour and in aerial lineal perfection; the accessories are only indicated, and there is a marked absence of bright colours—an olive-greenish tone pervading the background." No. 1048 (1865) *Tristan*: An interesting portrait by a painter whose work appears to have exercised great influence over Velasquez in his youth. No. 697 (151), *Cazes*: The Siege of Cadiz by the English in 1625, under Lord Wimbledon. Don Fernando Giron, the Governor of the City, is seated in a chair giving his orders

to Diego Ruiz. No. 1080 (156), *id.*: Portrait of Philip IV. at 55, in his best manner. Obs. the admirable painting of the flesh. There is a replica of this fine portrait in our National Gallery. No. 935 (131), *Pareja* (the mulatto slave of Velasquez, and his pupil): The Calling of St. Matthew; considered his best work; he imitated in it the style and colouring of the Italian and Flemish painters of his time rather than those of his master. No. 1102 (63), *Velasquez*: The God Mars; an uninteresting study from a model. No. 1090 (289), *id.*: Portrait of Don Antonio Alonso Pimental, 9th Count of Benavente; "magnificently painted. How much effect is produced with little detail! yet never was armour better represented." This masterpiece was attributed, in the old royal inventories, to Titian! It is in the painter's second manner when under the influence of Tintoretto. No. 1056 (62), *id.*: Coronation of the Virgin; painted after his return from his second residence in Italy, when for a short time he imitated, but not very successfully, the colouring of the Italian masters. "In this purely ideal composition the shortcomings of Velasquez are apparent. His Virgin lacks the womanly tenderness of Murillo, the unspotted loveliness of Raphael, the serenity—unruffled by human passions—of the antique; she is, in fact, an uninteresting female; whilst the Deity is degraded into a toothless, unshaven monk." No. 1067 (303), *id.*: Portrait of Doña Isabel de Borbon, the first wife of Philip IV., on an ambling palfrey. The greater part of the details, and even of the horse, except perhaps the head, are probably by one of the painter's pupils.

Now cross over to the opposite side of the gallery and finish the Spanish school. No. 1066 (299), *Velasquez*: Philip IV. on horseback on his triumphal entry into Lerida, in the painter's second manner. Obs. the painting of the head, of the armour, and of the horse. Sterling pronounces this picture the finest equestrian portrait in the world; it is perhaps the finest V.

lasquez ever painted. No. 1069 (177), *id.*: The Conde-Duque de Olivares, the celebrated minister of Philip IV., on a rearing war-horse, and commanding in an imaginary battle; in the painter's second manner: excellent, except that the rider seems to be seated too far forward on the neck of his charger. No. 1101 (245), *id.*: An admirable study of a cunning Castilian beggar whom the painter has called "Menippus." No. 861 (54), *Murillo*: Altar-piece known as "La Porciuncula" from a small piece of ground near Assisi on which was a ch. where Christ in a supernatural revelation accorded to St. Francis the famous jubilee of that name. In the painter's "calido" or warm manner; weak and mannered in parts and overcleaned. No. 1100 (254), *Velasquez*: Esop, companion picture to the Menippus, and as excellent. Obs. the truth of expression and the admirable modelling of the head; although "looking more like a shirtless cobbler than a philosopher;" the sagacious, thoughtful countenance rich in its ugliness may not be unworthy of one. No. 1060 (319), *id.*: The Surrender of Breda; perhaps the noblest of the works of Velasquez, and one of the finest historical pictures in the world. "Never were knights, soldiers, or national character better painted, or the heavy Fleming, the intellectual Italian, and the proud Spaniard more nicely marked, even to their boots and breeches. Obs. the genial countenance of Spinola, who (the model of a high-bred, generous warrior) is consoling a gallant but vanquished enemy (Justin of Nassau). Spinola took Breda June 2nd, 1626, and died five years afterwards, broken-hearted at Philip IV.'s treatment, exclaiming, "*Me han quitado la honra!*" (They have robbed me of my honour!). Velasquez has introduced his own noble head into this wonderful composition (?); it is placed to the extreme rt. of the picture with a plumed hat shading his finely chiselled brow. This is indeed a male subject, and treated with a masculine mind and hand." This picture is usually known in Spain as "Las Lanzas," from the

upright lances which cut the sky. It is in the painter's second manner, and was painted in 1647. No. 1074 (200), *id.*: Portrait of Philip IV. in shooting-dress, with a dog; a life-like portrait of the king in his youth; in Velasquez' second manner. No. 870 (423), *Murillo*: The Virgin of the Rosary; heads of Virgin and child fine. No. 1076 (270), *Velasquez*: Portrait of Prince Baltasar, 6 years old, in his hunting dress, with dogs and gun. No. 869 (326), *Murillo*: St. Edmonso receiving the *Casulla* from the Virgin who appeared to him seated in the episcopal chair in the Cathedral of Toledo, when the Saint was praying at an altar. "The angels are nothing but pretty milliners; the saint is but a monkish tailor." No. 1055 (51), *Velasquez*: The Crucifixion. "A sublime representation of the death of the Son of Man; the treatment is grand and impressive; darkness is over the face of the earth, and the countenance of the Redeemer is partially concealed by his dishevelled and scattered hair." No. 668 (148), *Alonso Cano*: S. Benedict. No. 872 (310), *Murillo*: S. Anne teaching the Virgin to read. Lacks dignity; the drawing and colour feeble; painted shortly before his death. No. 865 (50), *id.*: St. John the Baptist; not a pleasing but a popular picture. No. 864 (46), *id.*: The Infant Saviour; the head somewhat vulgar. No. 1118 (61), *Villaricencio*: Boys playing at dice. Many of the beggar boys that figure in European galleries as *Murillo*'s are by this painter, his pupil. No. 854 (43), *Murillo*: Holy Family called 'de Pajarito,' from the bird held by the Infant Saviour. The influence of Ribera upon the painter in his early works is seen in this very pleasing picture. No. 1097 (279), *Velasquez*: A dwarf, called D. Antonio el Inglés (the Englishman). An admirable example of the skill of the painter in producing effect by small means. Obs. the hat and feathers and details of the costume; hung too high. No. 880 (65), *Murillo*: The Conception. This and the adjoining picture of the same subject, No. 878 (229), are considered the finest by the master in the gallery

and are the most frequently copied. They are both of exquisite beauty, and it is difficult to say which is to be preferred. This must be left to the taste of the visitor. No. 868 (315), *id.*: Vision of St. Bernard. A good example of the painter's powerful chiaroscuro. The head of the saint is fine, and the sentiments of gratitude and veneration admirably expressed. The concealment of the feet of the Virgin gives her figure too much height. St. Bernard was a champion of the Virgin, second only to St. Buonaventura, the Seraphic Doctor. No. 886 (179), *id.*: Infant Christ sleeping on the Cross; in his usual warm manner. No. 881 (182), St. Marydom of St. Andrew, "in his ~~repose~~ style; a glorious picture but disharmonised by the white repeating of the horse." No. 867 (56), *id.*: Annunciation. No. 692 (267), *id.*: Francisco Bazan, a buffoon at the Court of Charles II., presenting a chicken. No. 1133 (317), *Zurbaran*: Christ sleeping on the Cross. No. 855 (208), *Murillo*: Rebecca at the Well; a charming picture. No. 874 (84), *id.*: The Conversion of St. Paul.

Return to centre of gallery occupied by the Italian masters. No. 82 (734) (?), *Annunzio Allori*: Portrait. No. 389 (111), attributed to *Andrea del Sarto*: Holy Family. No. 385 (772), *Andrea del Sarto*: Holy Family, from the collection of our Charles I.; the picture has been attributed to one of his pupils. No. 387 (837), *id.*: The Sacrifice of Abraham, has also been attributed to a pupil. No. 69 (721), *id.*, but wrongly, to *Michael Angelo*: The Flagellation. No. 290 (68), attributed to *Luini*, but ? a copy Holy Family. No. 372 (901), copy from *Raphael*: Portrait of Andrea Doria, ambassador to Charles V. a member of "Il Viaggio di Spagna." No. 26 (784), *Raphael*: Christ bearing the Cross, called *El Pismo de Sicilia*, having been painted for a queen in Sicily called *La Madonna di Capriano*. Originally on wood but transferred to canvas when taken to Paris by which process and by repairs and overcleaning it has lost much of

its original transparency and harmony of colour. Its general tone is now too "hot and bricky;" but the beauty and grandeur of the composition and the fine and varied expressions of the figures remain. The drawing and anatomy have, however, been criticised in parts. The vessel taking this picture to Palermo was wrecked and the picture floated to Genoa, from whence the Sicilians had great difficulty in recovering it. No. 368 (834), *Raphael*: The Salutation, also transferred from panel to canvas at Paris, and much injured by restorations; in his second manner. Bought by Philip IV.; inscribed in gold letters, "*Raphael Urbinas: Marinus Branconius—fieri fecit.*" No. 2125, copy of *Raphael's* "Transfiguration," by his pupil Penni, "El Fattore." No. 373 (901), a copy from *Raphael*, probably by the same hand as No. 372: Portrait of Agostino Beazzano.

Obs. in the centre of the long gallery 2 cases containing objects of art, cups, tazzas, &c., in the precious metals and rare marbles, in enamel and in crystal; some of great beauty and value. They formed part of the collection belonging to the house of Bourbon, and were brought to Spain by Philip V. Having been concealed at the time of the French occupation, they were rescued from the cellars of the Royal Palace and finally deposited in the Museum. One or two are attributed to Benvenuto Cellini.

Continue along left of division F of long gallery. No. 470 (854), *Titian*: Philip II. offering his infant son Fernando to Victory after the battle of Lepanto. Painted in his 91st year, and showing evidence of the feebleness of age. No. 471 (821), *id.*: The Marquis del Vasto, the illustrious D'Avalos, addressing his troops. This picture was injured by fire and has been badly restored, and in great part repainted. No. 458, *id.*: Danae, painted for Philip II.; in parts overcleaned, but still a grand example of his colouring. Obs. the head of Danae, which is exceedingly fine. No. 465 (750): copy by Sanchez Coello of a picture by *Titian*; Sisyphus painted.

not for Queen Mary of England, but for Mary, wife of Ferdinand, King of the Romans. No. 463 (740), *Titian*: Portrait of a Knight of Malta; much injured and restored. No. 314 (768), *Morone*: Portrait, awkward and not a good specimen of this great portrait painter. No. 480 (915), *Titian*: A fine male portrait. Nos. 467, 468 (914, 922), *id.*: Ecce Homo, and the Virgin; painted for Charles V. No. 456 (812), *id.*: Adam and Eve; a copy of this picture by Rubens, who much admired its rich and beautiful colouring, especially in the painting of the human flesh, will be found in Room J., No. 1613. No. 476 (805), *id.*: Analogy, Christianity succoured by Spain. A splendid piece of colouring. Obs. especially the details of armour, &c., and the grand female figure bearing a banner representing Spain. No. 462 (752), *id.*: The Apotheosis of Charles V.; to the rt., in their grave-clothes, are the Emperor, his wife (Isabella of Portugal), Philip II. and Mary of Hungary. Below this group Titian has introduced his own portrait. This celebrated picture, known as "de la Gloria," was painted for Charles V. "who directed by his will that it should always be hung up where his body was buried; it accordingly remained at Yuste until Philip II. removed his father's remains to the Escorial." It has been a good deal injured by repainting. The composition is not pleasing, and the violent action of the figures is scarcely in harmony with the subject. Obs. the landscape so characteristic of Titian's country. No. 469 (851), *id.*: S. Margaret, from the collection of our Charles I. No. 481 (682) (?), *id.*: A portrait. No. 461 (776), *id.*: Salome with the head of John the Baptist; said to be a portrait of his daughter Lavinia. There are several replicas of this picture in different collections. No. 466 (787): Prometheus Bound; copy from Titian by Sanchez Coello. Nos. 489 and 475 (462 and 465), *Titian*: Christ and the Virgin; the former a fragment from a large picture, the authenticity of the other is doubtful. No. 1382 (882), attributed to Titian but prob-

bably by *Polidoro Veneziano* or some other painter of the school: The Adoration of the Magi. No. 452 (926), *Titian*: Alfonso I. Duke of Ferrara; a fine but much damaged portrait. No. 459, *Titian*: a nude female figure, finely painted, with a youth playing on an organ near her; one of several similar subjects painted by Titian and probably portraits; from the collection of Charles I. No. 488 (1998), supposed to be a joint work of *Gior. Bellini* and *Titian* from a forged inscription upon the picture: Christ bearing the Cross. No. 460. *Titian*: a subject similar to that of No. 459; a copy by a scholar. No. 472 (868) (?), *id.*: The Repose in Egypt, "a superb landscape." No. 477 (695), *id.*: His own portrait in his old age; a grand sketch. No. 530 (897), *Paul Veronese*: The martyrdom of S. Gines; not a good example if by him. No. 538 (876), *id.*: Allegory of Youth between Virtue and Vice; inferior as a composition. No. 532 (732), *id.*: The Magdalen; fine. No. 534 (453), *id.*: The Marriage of Cana. This picture, which was much praised by Velasquez, came from the collection of Charles I. No. 540 (896), *id.*: Cain and his wife; a splendid example of his colouring, equal to Titian; unfortunately parts of the picture have suffered, especially Cain and the sky and landscape, but obs. the exquisite beauty of the female figure with her child. No. 434 (1928), *Tintoretto*: A fine male portrait. No. 539 (881), *id.*: The Sacrifice of Abraham. No. 529 (898), *id.*: Susanna and the Elders. No. 6 (633), *C. Allori*: Portrait of Christina of Lorraine, Grand Duchess of Tuscany. No. 5 (1268), *A. Allori* (?): Portrait of a son of Cosimo I., Grand Duke of Tuscany.

Now follow opposite wall of Gallery. No. 261 (836), *Guido*: St. James the Apostle. No. 148 (706), *Domenichino*: The Sacrifice of Abraham; extravagant in action. No. 260 (634), *Guido*: St. Sebastian. No. 322 (786), attributed to *Palma* but ? by *Bonifazio Veronese*: The Adoration of the Shepherds; rich Venetian colouring. No. 132 (809), *Correggio*: Noli me tan-

gare: a genuine picture but over-
cleaned—in parts fine. No. 292 (679),
Malombra: An interesting picture re-
presenting the reception by a Doge of
a foreign ambassador. Nos. 482 and
483 (728 and 729), copies from Titian,
attributed to Del Mazo: Diana and
Acteon, and Diana and Calisto. No. 419
(67), *Tintoretto*: A fine male portrait.
No. 428 (704), *id.*: The Last Judg-
ment, believed to be the sketch for the
great picture in the Hall of the Grand
Council in the Ducal Palace at Venice;
purchased there by Velasquez for
Philip IV. No. 410 (774), *id.*: A
Battle at Sea, or Turkish Pirates at-
tacking Christian vessels; a grand ex-
ample of the master's powerful colour-
ing; especially worthy of study. Obs.
the female figure in the foreground.
No. 415 (598), *id.*: John the Baptist
baptising Christ; fine. No. 422 (1839),
id.: Joseph and Potiphar's wife; one
of a series of panels for a ceiling; re-
markable for the painting of the flesh,
which has a brilliancy and trans-
parency not surpassed even by Titian.
No. 48 (435), *Titian*: Christ presented
to the people by Pilate. Velasquez,
in his catalogue of the pictures in the
Escorial, ascribes this picture to Titian,
and observes that although much re-
mained it is "muy bueno." No. 342 (693),
attributed to *Pordenone*, but by his re-
lation, *Bernardino Licinio*: A female
portrait. No. 478 (437), *Titian*: St.
John: rich and solemn effect of
colour. This picture is attributed by
some to *Lorenzo Lotto*, who frequently
imitated Titian very closely. No. 49
(67), *L. Bassano*: a variety of sacred
subjects; rich in colour. No. 457
(66), *Titian*: Charles V. on horse-
back: perhaps the finest equestrian
picture in the world. The lower part
of the picture was much injured by
fire, and has been badly restored, or
rather repainted; all the upper and
principal part is well preserved. The
emperor is represented at the battle of
Mülberg, when he was so weakened
by illness that he had to be lifted on
his horse. The expression of his counte-
nance shows suffering combined with a
determined spirit, which such a hand
as Titian's alone could portray. The

armour, which is still preserved in the
royal armoury of Madrid, and the other
details, are magnificently painted. The
general treatment is poetical in the
highest degree. This picture is in
every respect worthy of the great
emperor, and of his favourite painter;
it will well reward the most careful
study, and should be compared with
the equestrian portraits of Philip IV.
and the Count-Duke Olivares (by
Velasquez) which hang near it, to con-
trast the work of a great imagina-
tive, with that of a great naturalistic
painter.

Now enter the *Salon de Isabel II.*, G
on plan. It contains few pictures that
are not of a very high order. The
light in this hall is bad.

No. 1565 (1442), *Rubens*: St. George
and the Dragon; vigorous heroic com-
position, rich in colour. No. 245 (1153),
El Greco: A portrait. No. 756 (73),
Juan de Juanes: The Visitation; a
good specimen of his brilliant colour-
ing and careful execution when imi-
tating the Florentine masters. No.
1442 (427), *Quentin Matsys* (?), also
attributed to Van Orley: Christ, the
Virgin, and St. John. No. 950 (331),
Ribatta: The Evangelists St. John
and St. Matthew; an inferior example
of the master. No. 1424 (1945), attri-
buted to *Memling*: Adoration of the
Magi; a replica or copy, on a larger
scale, and with variations, of the cele-
brated tryptich in the Hospital of St.
John, Bruges. No. 1291 (454), *Chris-
tophersen* (?): The Annunciation, Visita-
tion, Birth of Christ, and the Adoration
of the Magi; an interesting example
of the early Flemish school. No.
1039 (206), *Sanchez Coello*: a well-
painted portrait of a Knight of the
Order of Santiago. No. 1398 (1018),
Portrait, attributed to *Holbein*, but
probably by a later German painter.
No. 1989 (975), *Claude*. No. 1350
(1407), *Vandyke*: Portraits of the Earl
of Bristol, English Ambassador of
Charles I. to Philip IV., and the
Painter; an interesting picture, in a
clear, silvery tone. No. 411 (919),
Tintoretto: A fine portrait of the Ve-

netian general, Sebastian Vinier. It is interesting to compare the portraits by the great Venetian painter with those by Velasquez, who studied them carefully, and formed his second manner upon them. No. 2051 (1050), *N. Pousin*: Melcezer's Hunt. No. 1322 (1245), *Vandyke*: A fine portrait of the Countess of Oxford. No. 1331 (1447), *Vandyke*: An excellent portrait of *Liberti*, an organist of Antwerp. No. 1084 (198), *Velasquez*: Portrait of the Infanta Doña Maria Theresa of Austria, daughter of Philip IV., and wife of Louis XIV., in the Court-dress and hoop called "guardainfante." Obs. the masterly painting of the drapery, and the power of Velasquez in producing the desired effects by broad and simple treatment. No. 982 (116), *Ribera*: Jacob's Dream; a more pleasing subject than usual with him: in his early style, before he took to his coarse and savage manner. No. 1058 (138), *Velasquez*: The celebrated picture known as the "Bormehos" (the topers), in his first style, when under the influence of Ribera. "The actors may, indeed, be low in intellectual character, but they are not vulgar, being true to the life; and if deficient in elevated sentiment, are rich in meaning, and transcripts of real men." Unfortunately, as in many of Velasquez's pictures, the greens and some other colours have become black. No. 1092 (107), *id.*: Portrait of Philip IV.'s jester, Pablillos de Valladolid; admirable. No. 1484 (1446), *Antonio Moro*: "A superb portrait of our bloody Queen Mary." The painter was sent to England expressly to paint this picture by Charles V., previous to Mary's marriage with Philip II.; of the highest interest, historically and artistically. No. 1091 (81), *Velasquez*: a masterly unfinished portrait of a sculptor, but not of Alonso Cano. No. 630 (517), *Carreño*: Portrait of Potemkin, Ambassador of the Czar of Russia to Spain. No. 60 (665), attributed to *Gian Bellini*, but by an imitator. No. 1584 (1654), *Rubens*: Perseus and Andromeda; a fine example of the painter's splendid colouring. No. 288 (797), *Lorenzo Lotto*: The Betrothment; a charming specimen of this

excellent painter. No. 291 (799), attributed to *Luini*: Herodias with the head of John the Baptist; probably a copy by a scholar of a well-known picture by the master. No. 333 (929), *Parmigiano*: Portrait of a lady (? Riccarda Malespina) and her three children. No. 454 (769), *Titian*: Philip II. in his youth; one of the finest examples of the delicacy, refinement, and truth of expression in the portraits of this prince of portrait painters. Obs. the painting of the armour still preserved in the "Armeria" (No. 2388). No. 450 (864), *id.*: A Bacchanal, or Ariadne in the Isle of Naxos abandoned by Theseus; one of a series of four pictures commenced by G. Bellini and finished by Titian for Duke Alfonso of Ferrara; two of which are in this collection, one in our National Gallery, and the fourth, partly painted by Bellini, in the possession of the Duke of Northumberland; a picture of the most exquisite poetical beauty; "joyous mirth and a dance of light were never so gloriously coloured." No. 1407 (1680), *Jordaens*: Atalanta and Melager. No. 533 (691), attributed to *Paul Veronese*, but more probably by his son Carlo: The Finding of Moses: a richly coloured cabinet picture. No. 526 (843), *Paul Veronese*: Venus and Adonis: a very fine example of the painter; bought by Velasquez at Venice for Philip IV.; the flesh and cool transparent shadows admirably painted. No. 395 (779), attributed to *S. del Piombo*, but? a copy by *El Mudo*. No. 1386 (429), attributed to *Gossaert (Malaise)*: Virgin and Child. No. 367 (905), *Raphael*: A Cardinal; conjectured to be Giulio de Medici, afterwards Clement VII., but more probably Bernardo da Bibiena: one of the painter's finest portraits. "A truly Italian head; how full of mental power! Obs. the decision in the fine compressed lips and the keen intellect of the pursuing eyes." No. 1063 (215), *Velasquez*: Mercury and Argus. No. 365 (741), *Raphael*: Virgin with Tobit, known as *La Virgen del Pez* (the fish), transferred to canvas at Paris; a grand symmetrical composition, somewhat too ruddy in tone, per-

haps from overcleaning, but placed by Passavant among Raphael's finest works. No. 133 (831), attributed to *Correggio*: Holy Family. No. 383 (No. 664), *Andrea del Sarto*: Portrait of his Wife. "This once exquisite picture was cruelly restored in 1831." No. 1410 (1571), *Jordaens*: A Family Group. No. 371 (723), *Raphael*: Holy Family; known as the Madonna of the Lizard. This is one of the many pictures of which the design is by Raphael, but the execution, in great part, if not entirely, by one of his pupils, perhaps Giulio Romano or Francesco Penni. No. 370 (34), *id.*: The Virgin of the Rose; a charming composition, but its originality is questioned. The lower part of the picture is a modern addition. No. 850 (157), *Morales*: Virgin and Child. No. 295 (887), attributed to *Mantegna*, but by one of his pupils: Assumption of the Virgin. No. 1120 (190), *Zurbaran*: The Vision of St. Peter Nolasco; a characteristic example. No. 451 (852), *Titian*: "La Bondad," or "Offering to the Goddess of Fecundity." From the same series as No. 450: one of his most admirable works, glowing with colour, and with a charming and infinite variety in the action and expression of the children. "This was the picture which when at Rome in the Ludovisi Palace, was the study and the making of Nicolas Poussin." No. 332 (867), *Paragiano*: Portrait: conjectured to be that of Lorenzo Cibo, cousin of Charles VII., and captain of his guard; "a superb portrait." No. 453 (765), *Titian*: Charles V. with his favourite hound; a magnificent portrait, once belonging to our Charles I. "Here is the Emperor in his privacy, with his head of cure, gout, and dyspepsia." No. 1335 (1657), *Mengo*: Adoration of the Shepherds; "an academical, eclectic, and feeble veneering, of other men's ideas, especially those of *Correggio*." No. 236 (792), *Titian*: Holy Family and Saints; attributed in the Catalogue to *Giorgione*, but undoubtedly an early work by *Titian*, of great beauty, and richness of colouring. No. 341 (418), *Giorgione*: Virgin

and Child and two Saints; a most precious work of this rare and great master, deserving careful study: incorrectly attributed to Pordenone. No. 1057 (89), *Velasquez*: The Hermits St. Anthony and St. Paul in the Desert. "In breadth," says Wilkie, "and richness unexampled! the beautiful of landscape, with not much detail or imitation, but the very same sun we see, and the air we breathe, the very soul and spirit of nature." One of the painter's last works. No. 1317 (992), *A. Durer*: but a fine portrait. No. 1385, *Gossaert (Maluse)*: Virgin and Child; presented by the city of Louvain to Philip II. in 1588, as recorded by an inscription on the back. No. 364 (798), *Raphael*: Holy Family: a charming cabinet-picture, signed and dated MDVII. Passavant attributes it to Penni, from a design by the master; from the Royal Closet in the Escorial: several replicas, or rather copies, exist in various public and private collections. No. 1316 (972), *Albert Durer*: His portrait; conjectured, notwithstanding the signature, to be a contemporary copy of the one in the Uffizi at Florence. No. 1483 (651), *Antonio Moro*: Portrait of Pejeron, a jester of the Count of Benavente; an admirable portrait painted with so much breadth that it was once attributed to a Venetian master. No. 983 (485), *Ribera*: Isaac blessing Jacob. No. 1059 (195), *Velasquez*: The Forge of Vulcan: in his second manner; the result of his studies from the nude at Rome, where it was painted. Although there is much in this picture not unworthy of the master, it shows his want of the highest imaginative faculties: Apollo has none of the attributes of the deity, and Vulcan and his companions are mere boorish blacksmiths listening to a tale of scandal. No. 862 (271), *Murillo*: Virgin and Child. No. 1075 (278), *Velasquez*: Portrait of the Infante Don Fernando de Austria, brother of Philip IV., in his shooting-dress, with dog and gun; excellent in all respects. No. 1544 (1330), *Rembrandt (?)*: Artemisia about to swallow the ashes of her husband. No. 859 (181), *Murillo*: Adoration of the Shep-

herds; a fine example of his naturalistic manner in which the influence of Ribera and Velasquez is evident. No. 455 (801), *Titian*: Venus and Adonis, painted for Philip II.: several replicas are known; this is believed to be the original. No. 1320 (1233), *Vandyke*: Superb portrait of David Ryckaert, the painter; in his richest and most powerful colouring. No. 1606 (1345), *Rubens*: Portrait of Mary of Medicis; unfinished, but very fine. No. 1992 (1049), *Claude*: Landscape, Morning, painted for Philip IV.: dirty and dark. No. 1327 (1392), *Vandyke*: Portrait of Henry, Count de Berg; equal in power to that of Ryckaert. Both these pictures deserve study, as they differ so much in colour and manner from Vandyke's portraits painted in England. Obs. especially the hands. Nos. 1352 and 1353 (1401 and 1403), attributed to *Van Eyck*, but by one of his good imitators. No. 108 (414), by a Venetian painter, perhaps *Rocco Marconi*: Christ giving the keys to St. Peter. No. 14, *Fra Angelico*: The Annunciation (a replica of his well-known fresco in the convent of St. Mark at Florence) and a *predella* with five subjects from the life of the Virgin; a beautiful and uninjured altar-piece, from the convent of the *Descalzas Reales* in Madrid. No. 1104 (139), *Velasquez*: A portrait. No. 17 (637), *Baroccio*: Birth of Christ. No. 1818 (No. 1046), *Roger Vander Weyden* (the elder): Descent from the Cross. Brought by Queen Maria of Hungary, governess of the Netherlands, from the church of St. Peter at Louvain. There are several replicas of this picture; one in Room G, another at the Escorial. No. 1335 (1607), *Vandyke*: The Treachery of Judas; one of his rare altar-pieces.

Return by long gallery F to octagon H, which contains the French school, and few pictures of importance. The principal are—Nos. 1985 and 1986 (942 and 947), *Claude*: two fine landscapes painted for Philip IV.; the figures by Filippo Lauri. No. 2041 (982), *N. Poussin*: David crowned by Victory. No. 1979, *Courtois*: A cavalry skirmish.

No. 2005, Portrait of Clementina Sobiesky, wife of The Pretender. No. 2083 (971), *Watteau*: A wedding feast. No. 1991 (1033), *Claude*: Landscape with figures representing the temptation of St. Anthony; very dark. No. 2043 (989), *Poussin*: Mount Parnassus. No. 2040 (976), ? *id.*: Landscape. No. 2042 (983), *id.*: A Bacchanal. No. 2049 (1030), *id.*: Nymph and Satyr. There are several other pictures in this room attributed to *Poussin*, but of inferior quality. No. 2080 (1055), *C. J. Vernet*: A marine piece. No. 2086, A Bacchanal, author unknown. No. 2084 (991), *Watteau*: A pretty scene in the gardens of St. Cloud. No. 1987 (1081), *Claude*: A fine sunrise, with sea and architecture; the groups embarking are by Courtois. No. 51, in the *Liber Veritatis* No. 1988 (1080), *id.*: "A glorious Italian sunset, with beautiful water;" the figures of Tobit and the angel by Courtois. No. 32, in the *Lib. Ver.* No. 1993 (1082), *id.*: Morning scene; rather dark, a defect of many of Claude's pictures in this collection. No. 1994 (1086), *id.*: Landscape, with a ford.

The corridors and staircase leading from room H are hung with inferior Dutch and Flemish pictures. Obs. among them pictures by Snayers, representing Spanish victories and sieges in the Low Countries. A series of sketches for the decoration of a hall, attributed to Rubens; Sanchez Coello, a portrait of a Princess of the House of Austria; some landscapes by Both, dark and dirty; a good female portrait of the school of Moro.

The Flemish and Dutch collections are contained in rooms I, J, and L. They are rich in fine works by Rubens and by a few masters of eminence who painted for the Spanish Court and for the Governors of the Netherlands—A. Moro, Vandyke, the Teniers, J. Breughel, and Wouvermans. The Breughels are excellent examples of his wonderful power of rendering the minutest details. As they are all of nearly the same character, we only note the most interesting, but they all deserve

notice. Of the numerous Teniers it is difficult to determine in many instances which are by the father and which by the son. The greater part, however, are by the latter, and some by his brother Abraham.

Room L, recently re-arranged and divided into 5 compartments.—*Compartment (a).* No. 1401 (1379), *Hontorst*: the Incredulity of St. Thomas. No. 1547, *Rombouts*: The Dentist. No. 1815 (1610), *Woutermans*: Halt of a Hunting Party at an Inn; a bright and charming picture. No. 1326 (1314), *Vandyke*: a fine female portrait, but injured, like many other pictures in the collection, in the fire which destroyed the Ancient Alcazar, or Royal Palace. No. 1333 (1546), *id.*: A Pietà; also injured by fire and badly restored in parts, but fine. The Antwerp Gallery contains a repetition of this picture. No. 1598 (1507), *Rubens*: Mercury. No. 1319 (496), *Vandyke*: Christ Crowned with Thorns; the painter has imitated the colouring of Rubens. No. 1602 (1465), *Rubens*: Democritus laughing. No. 1786 (1473), *Valkenburg*: Landscape with Figures; a good specimen of the master. No. 1325 (1282), *Vandyke* (?): a small picture of Charles I. in armour on horseback. No. 1321 (1242), *id.*: Portrait of the Infante Cardinal Don Fernando of Austria, in the costume in which he entered Brussels in 1634; fine. No. 1323 (1272), *id.*: Portrait of Henry of Nassau, Prince of Orange; the armour well painted, but the head injured by repainting. No. 1830 (1383), *Woutermans*: a Hunting Party crossing a stream; a gem. No. 1258 (1483), *J. Brown*: Flowers in a Porcelain Vase; excellent of its kind. No. 1716 (1238), *A. Teniers*: Armour and Arms; weak, when compared with the works of his father, the younger David Teniers. No. 1326 (1685), *Vandyke*: Diana and Endymion; injured. No. 1586 (1681), *Rubens*: Diana and her nymphs surprised by Satyrs; a spirited composition, and superb in colouring. No. 1324 (1273), *Vandyke*: Portrait of Amalia de Solms, Princess of Orange. No. 1831 (1377), *Woutermans*: an exquisite

hunting scene, with ladies and gentlemen on horseback. Nos. 1738 to 1743, *Teniers*: clever Monkey pieces. No. 1328 (1393), *Vandyke*: Portrait of a Musician; fine, but somewhat injured. No. 1337 (1721), *id.*: St. Francis of Assisi; fine. No. 1329 (1394), *id.*: A Cavalier, in Black Satin; fine. No. 1788 (1603), *Valkenburg*: View of the Palace of the Governors of the Netherlands. No. 1563 (439), *Rubens*: Dead Christ.

Compartment (b).—No. 1655 (1441), *Ruyssdael*: A small Landscape; fine. No. 1754 (1296), *D. Teniers*, the younger: One of his many Temptations of St. Anthony; clear and silvery in tone. No. 1721 (1448) (?), *D. Teniers*, the elder: A Village Feast. No. 1656 (1440), *Ruyssdael*: A Wood; companion to No. 1655. No. 1733 (1294), *D. Teniers*, the younger: *La Graciosa Fregatriz* (scullery-maid); one of his best pictures of this class. No. 1755 (1451), *id.*: Another Temptation of St. Anthony; fine. No. 1729 (1569), *id.*: The Smokers. No. 1745 (1960), *id.*: Trophies of War and a dog; a large picture for this master, and fine. No. 1219 (1420), *Brauer*: A Scene of Low Life by this clever painter, the master of D. Teniers, the younger. No. 1727 (1505), *D. Teniers*, the younger: Boors drinking. No. 1834 (1573), *Woutermans*: A departure from an inn; "most beautiful." No. 1731 (1502), *D. Teniers*, the younger: A kitchen scene. No. 1218 (1417), *Brauer*: Music in the Kitchen. No. 1719 (1270), *D. Teniers*, the younger: A rural feast, presided over by the Archduke Leopold and various persons of his court. No. 1735 (1567), ? old *Teniers*: A surgical operation. (No. 1500), *Peter Neefs*: The interior of a Cathedral in the Low Countries. A first-rate example of the master. No. 1491 (1717), *A. Moro*: A portrait of a lady richly dressed; fine. No. 1756 (1618), *D. Teniers*, the younger: Another Temptation of St. Anthony. No. 1312 (1544), *G. Dow*: An old man reading; not a good specimen. Nos. 1504, 1498, and 1502 (1617, 1375, and 1419), *P. Neefs*: Interiors of

churches. No. 1489 (1376), *A. Moro*: Portrait of a young lady, supposed to be the daughter of Don Manuel, King of Portugal, but on insufficient grounds; very fine. No. 1490 (1382), *id.*: Portrait of a lady unknown; equally fine, but injured by restoration. Nos. 1500, 1501, and 1497 (1335, 1418, and 1374), *P. Neefs*: other interiors; cleverly and minutely painted. No. 1492 (1719), *A. Moro*: Portrait of a Princess of the House of Austria; fine. No. 1730 (1464), (?) *the elder Teniers*: A drinking Bout.

Compartment (c).—No. 1585 (1662), *Rubens*: Ceres and Pomona. The female figures of a much nobler type than usual with the painter; the colour superb; rather over-cleaned and restored. No. 1690 (1580) (?) *Snyders*: Dogs baiting a Bull; No. 1536 (1824), *Porbus*: Portrait of the Emperor Ferdinand II.; damaged by fire and much repainted. No. 1726 (1480), *Old Teniers*: A tavern scene. No. 1564 (407), *Rubens*: The Supper at Emmaus; fine, but treated with little dignity. No. 1722 (1460), (?) *Old Teniers*: Players at Bowls. No. 1534 (1768), *Porbus*: Portrait of Maria de Medicis; damaged by fire and repainted, but interesting. No. 1609 (1515), (?) *Rubens*: Portrait of Sir Thomas More. If by Rubens, which is very doubtful, it must be a copy of an earlier picture, perhaps by Holbein. No. 1405 (1301), *Jordaens*: The Marriage of St. Catherine. No. 1561 (1220), *Rubens*: Holy Family. One of his most charming and richly-coloured compositions; the landscape is excellent. There is a replica or copy in our National Gallery. No. 1485 (1241), *A. Moro*: Portrait of Catherine, Queen of John III. of Portugal, and Sister of Charles V.; very fine, but somewhat repainted; the dress is admirable. Nos. 1455 and 1456 (1370 and 1372), *J. Miel*: Sportsmen at an inn door, and boors at play; clever but hard. No. 1803 (1404), *De Vos*: Stag hunted by dogs; spirited.

Compartment (d).—No. 1370 (1323), *J. Fyt*: Game and Fruit; a very fine example of the master. No. 1372

(1355), *id.*: Ducks attacked by Eagles. No. 1245 (1497), *J. Breughel*: St. Eustachius, figures attributed to Rubens. No. 1720 (1380), (?) *the elder Teniers*: a Rustic Dance. No. 1278 (1444), *J. Breughel*: a Marriage Feast, presided over by the Archduke Albert and his wife; interesting as illustrating the costumes and manners of the time. No. 1244 (1516), *id.*: Paradise; a fine example of the painter's minute treatment of details. No. 1837 (1608), *Wouvermans*: a Skirmish. No. 1274 (1321), *J. Breughel*: figures by Van Hellemont, A Village Marriage Feast; interesting for costume. No. 1723 (1342), (?) *D. Teniers the younger*: Practising at a target. No. 1744 (1349), *id.*: A soldier repairing armour. No. 1833 (1467), *Wouvermans*: A hawking party—horses drinking; a charming example of the master. No. 1441 (1551), *G. Metsu*: dead fowl—very clever. No. 1277 (1443), *J. Breughel*: A village marriage procession; interesting. No. 1566 (1575), *Rubens*: Rudolph of Hapsburg giving up his horse to a priest whom he met bearing the host; a chef d'œuvre of the master. No. 1836 (1541), *Wouvermans*: A cavalry skirmish.

Compartment (e).—No. 1787, *Valkenburg*: Landscape with Rocks. No. 1611 (1576), *Rubens*: "The Garden of Love," full of life and colour; a replica of this picture in the Palace of the Duke of Pastrana is even finer. No. 1560 (451), *id.*: Holy Family; very fine. No. 1587 (1686), *id.*: Satyrs and Nymphs—coarse Flemish women grandly painted. No. 1612 (1373), *id.*: A village dance; a splendidly coloured, and most spirited group of peasants in a charming landscape. No. 1161 (1665), *Jean Van Artois*: A landscape, with Diana and her nymphs bathing. No. 1610 (1358), *Rubens*: An excellent portrait of a royal princess of France, in a rich black dress. No. 1506 (1275), *Van der Neer*: A cavalry skirmish. No. 1559 (1292), *Rubens*: Adoration of the Magi; a large altar-piece, said to have been painted by him in a few days during his residence in Madrid; broadly and

rigorously treated. No. 1391 (1237), *De Hem*: Flowers, &c. No. 1392 (1196), *id.*: companion to No. 1391, and an excellent example of the master. No. 1582 (1449) *Rubens*: Ulysses discovering Achilles. No. 1569 (1511), *id.*: St. James; a powerfully painted head.

Room J. *Compartment (a)*.—No. 1581 (1509), *Rubens*: The banquet of Tereus; a disgusting subject powerfully treated. No. 1594 (1320), *id.*: Mercury and Argos; fine. No. 1613 (1666), *id.*: Adam and Eve; a copy with some variations of Titian's picture in the long gallery (No. 456), made for Charles I. It is interesting to compare the two. No. 1495 (1804), *A. Moro*: Fine female portrait, but injured by restoration. No. 1415 (1616), *S. Knabick*: Portraits of unknown persons. No. 1527 (1191), *Clara Peeters*: an excellent study of fruit, flowers, &c., by this little-known female painter. No. 1590 (1704), *Rubens*: The Judgment of Paris; one of the painter's grand studies of coarse, flabby, naked Flemish women. No. 1583 (1528), *id.*: Atalanta and Meleager hunting the Caledonian boar; a glorious woodland scene in the painter's best manner, well deserving study. No. 1338 (1772), *Vandyke*: Portrait of Polixena Spinola, Marchioness of Leganés; fine. No. 1592 (1716), *Rubens*: Diana and Calisto; another example of his superb colouring. No. 1541 (1710), *id.*: The Graces; grand study of the female nude.

Compartment (b).—No. 1757 (1356), *old D. Teniers*: St. Paul and St. Anthony the Hermits. No. 1533 (1501), *Porbus*: Female portrait. No. 1534 (1559), *Vandyke*: A monk, badly restored. No. 1718 (1210), *D. Teniers the younger*: A rustic festival, over which the Archduke Leopold presides. No. 1535 (1826), *Porbus*: Portrait of the Infanta Dona Ana, wife of Louis XIII. Nos. 1759 to 1770, *young Teniers*: Illustrations of Tasso's *Jerusalem Liberata*. No. 1488 (1792), *A. Moro*: A fine portrait of the Princess Juana of Austria, daughter of Charles V. No. 1608 (1350), *Rubens*: Equestrian por-

trait of the Infante Don Ferdinand of Austria, at the battle of Nordlingen.

Compartment (c).—Nos. 1487 and 1486 (1803 and 1258), *A. Moro*: Portraits of the Emperor Maximilian and of his wife, Doña Maria of Austria, daughter of Charles V.; fine, but badly restored. No. 1279 (1422), *J. Breughel*: Village occupations; curious. No. 1493 (1714), attributed to *A. Moro*: Two small female portraits; fine.

Compartment (d).—No. 1373, *Fyt*: Dead Game. No. 1390 (1668), *Van Haurlem*: The judgment seat of the Gods; imitation of the Roman school. No. 1813, attributed to *de Vos*, but probably *Snyders*: Dogs Hunting an Otter. No. 1747 (1274), *D. Teniers the younger*: The Archduke Leopold William in his picture gallery at Brussels, accompanied by the painter who signs himself, "*Pintor de la Camera de S.A.S.*" No. 1657 (1609), *D. Ryckaert*: The Alchemist.

Compartment (e).—No. 1280 (1743), *J. Breughel*: A scene in Flanders. No. 1147 (1228), *A. Andriaenssen*: A clever study of dead game and fish. This compartment contains many fine Breughels.

Room K contains portraits of the Bourbons of Spain. Nos. 731 and 732, Charles IV. and his Queen, Maria Louisa, on horseback, by *Goya*. No. 1427, Charles IV. when Prince of the Asturias, by *Mengs*. No. 2067, Charles III. Nos. 773a, 773g, 219a, and 773b, The four wives of Ferdinand VII. No. 736, *Goya*: Charles IV., his wife, children, &c. It would be difficult to find a more hideous family, and *Goya* seems to have taken pleasure in painting them in all their hideousness; the details are an excellent example of his vigorous and effective style, in which he frequently approaches Velasquez, and has been imitated by the modern Spanish school. No. 2018, *Van Loo*: Philip V. and his family; less disagreeable in appearance than the previous group.

Obs. in the centre of this room the

splendid majolica bowl, formerly at the Escorial.

Now descend by the staircase to rt. to the lower, or basement-floor. In Room L are hung provisionally pictures by inferior artists. The visitor may make a voyage of discovery amongst them, but will probably find little to reward him. Among those most worth noticing are Nos. 1152, 1153 (1783, 1787), *Alstoot*: Processions of religious and other corporations in Brussels during the Spanish occupation; very interesting as illustrating the dresses, customs, and architecture of the time.

Room M contains a small collection of original drawings, chiefly of Spanish artists—A. Cano, Careño, el Mudo, Goya, and others, but none of Velasquez, and only one attributed to Murillo. The original design for the high altar of the church of San Juan de los Reyes at Toledo, by the architect, Juan Guas, is interesting.

The visitor should now enter the sculpture gallery on the same floor. Room N contains a miscellaneous collection of Greek vases, ancient and modern bronzes, ivory carvings, objects in porphyry, and precious marbles, &c.

Room O.—The most interesting sculptures are in the centre: obs. fine full-length bronze statue of Isabella (*Isabella*, as she is called in the inscription), wife of Charles V., by *Pompeio Leoni*, dated 1564. A marble bust of Philip II. A grand bronze group of Charles V. trampling upon an allegorical figure of war, by *Pompeio Leoni*. By the same: A bronze full-length of Phillip II., who is called in the inscription "Anglicæ Rex." By the same: Fine bronze bust of Charles V., supported by two human figures and an eagle. By the same: Full-length bronze figure of Maria, wife of Louis, King of Hungary, a sister of Charles V., in the dress of a nun. An ancient female *torso* in marble. Part of a female figure in marble, said to have been discovered at Pompeii. Colossal reclining figure of Cleopatra, said to be from *Herculaneum*. Some of the

Roman statues and busts arranged round the room are interesting.*

Room P.—The only object of much interest in this room is an ancient group of two youths before an altar, one bearing two torches, called *Castor and Pollux*, but the subject is doubtful.

Room Q.—In the centre are full-length statues and busts of members of the reigning family of Bourbon, of no interest or merit. At the sides, Roman statues and busts, among which the head of *Cruzon*, No. 309, and Nos. 458—413 are worthy of notice. At the end of the room are two interesting bas-reliefs of Charles V. and his wife the Empress Isabella; attributed to *Pompeio Leoni*.

Now return to entrance A and descend to room R, Salones de Alfonso XII., which will be opened on application to one of the attendants. It contains a small but interesting collection of early Spanish and Flemish pictures. No. 2154u, *A Nativity* by a Spanish painter who appears to have studied in Italy and closely imitated the Umbrian school: perhaps *Juan de Borgoña*. No. 2148, attributed to *Berruguete*, who lived in the 15th centy.: a very interesting representation of an "auto-de-fé," presided over by S. Domingo de Guzman, who is seated on a throne with three judges on each side. The "*Holy Inquisitor*," as the author of the catalogue styles him, is superintending the burning of two heretics, two more being about to share the same fate. The costumes of the persons witnessing the scene are curious. Nos. 2139 to 2147, attributed to the same painter, represent miracles of S. Domingo de Guzman and other saints. They are all interesting for costume. It is doubtful whether they are by *Berruguete*, of whom authentic works are unknown. They are not wanting in a certain vigour of expression and in harmonious colouring, and they show that mixture of Italian and Flemish art

* The student will find further details of the sculpture at the Madrid Gallery in *Emil Hübner*, 'Antiken Bildwerke in Madrid,' Berlin, 1862.

which is characteristic of the Spanish painters of the 15th centy. Nos. 2155 to 2160 are doubtfully attributed to *Fernando Gallegos*, another Spanish painter of the 15th centy. They represent the history of St. John the Baptist. The painter, whoever he may have been, imitated the Flemish masters, especially in his draperies. Nos. 2178 to 2183: History of the Virgin, attributed to a painter of Castile; 2178 to 2183 are evidently by a different hand from the others and by a closer imitator of the Flemish school. They are not without a certain power, but are coarse and exaggerated in treatment. No. 2154c, *Correa*: St. Anne, the Virgin and Infant Christ. The painter seems to have imitated *Lorenzo de Credi* in this work. No. 1040, *Sanchez Coello*: An altar-piece, representing the Trinity, S. Sebastian, and two other saints; shows more than his portraits the influence of the Florentine painters; weak in composition and drawing. No. 2154d, *Correa*: two Saints. No. 2154, *id.*: The Assumption of the Virgin, in the manner of *Juan de Juanes*, whom the painter sometimes imitated.

Compartment (b).—Nos. 573 and 574 (885 and 889), attributed to *Pinturicchio*, but inferior to him. Two cassone pictures representing the Rape of the Sabine. No. 2150, *Carvalho*: St. Catherine, signed by the painter, who is conjectured from his name to have been a Portuguese. No. 1180 (965), *Back*: The creation of Adam and Eve, with his usual grotesque accessories.

Compartment (c).—Nos. 1314 and 1315 (869 and 956), attributed to *A. Durer*, but? copies of the pictures in the Munich Gallery: Adam and Eve. No. 1221 (1012), *Old Breughel*: The Triumph of Death: full of horrors. Nos. 1399 and 1400 (1612 and 1614), two good portraits, dated 1531, of the school of *Holbein*. No. 1171 (493), *Herry Met de Bles*, called *Civetta*: A triptych with the Adoration of the Magi, the Queen of Sheba visiting Solomon, and Herod on his throne; remarkable for its minutely executed details. No. 1175 (444), *Bosch*: The Adoration of the Magi, a very fine

triptych, the details excellent; attributed by some to *Bosch's* master *Met de Bles* (*Civetta*). No. 1176 (446), *Bosch*: The Temptation of St. Anthony, a subject which enabled the painter to introduce abundant grotesque details. No. 2192a, *R. Vander Weyden*: The Descent from the Cross, a replica of the picture in room G. No. 1817 (466), attributed, but wrongly, to the same: The Crucifixion; good. No. 1525 (1454), *Patinir*: St. Francis of Assisi in the desert; good. No. 1523 (504), *id.*: The Temptation of St. Anthony; the landscape very fine. No. 2188, *J. Van Eyck*: A splendid altar-piece, representing the triumph of the Church over the Synagogue. Its authorship has been the subject of much controversy. The lower part, for variety, truth and power of expression, vigorous drawing and rich colour, and the Gothic architecture, with the exquisite tracing of the spire and of the fountain through which flows the crystal stream from the throne of God, bearing the sacred wafers, are worthy of this great painter. The figures in the upper part are inferior to those in the lower, and some detect in them the hands of his scholars, and of his sister, Margaret. Crowe and Cavalcaselle ('Early Flemish Painters') consider it the work of a single hand, *J. Van Eyck*, and are of opinion "that for power of conception, creation, and distribution, there is no picture of the Flemish school which approaches it except the *Agnus Dei* of St. Bavon" (the famous 'Adoration of the Lamb'), by the same master. No. 1519 (413), *Patinir*: The Flight into Egypt, a favourite subject of this excellent painter. No. 1522 (494), *id.*: St. Jerome, with a fine landscape background. No. 2189 to 2193, a grand triptych altar-piece attributed to *R. Vander Weyden the Elder*: The Crucifixion, with sacred subjects and the sacraments in small tablets: Adam and Eve and the Last Judgment, and Christ tempted by the Pharisees (in chiaroscuro) on the wings or shutters. An important work, full of interesting and carefully executed details. Nos. 1304 and 1305 (1020 and 1006), *Old Cranach*: Charles V. hunting at

Moritzburg with the Duke of Saxony and other German princes in 1544; very curious and interesting for the costumes.*

A room on the upper floor, reached by a staircase opening into the entrance rotunda (A), contains paintings by Goya for the Royal Tapestry manufactory; interesting as illustrations of Spanish costumes and manners at the beginning of this century. It will be opened on application to an attendant.

The Museum is not finally arranged (1877). The pictures are constantly changed from their places. A gallery of historical portraits is in course of arrangement upstairs, and the galleries which look towards the Prado are to be filled with engravings.

§ 14. MUSEO NACIONAL; ACADEMY OF FINE ARTS; ACADEMY OF HISTORY; PRIVATE GALLERIES.

Museo Nacional, in the old convent *de la Trinidad*, Calle de Atocha (now occupied by the *Ministerio de Fomento*). The pictures—about 200 in number—which are here collected, were those saved from the general ruin upon the suppression of convents, and the invasion of the French: they are badly hung, and scattered unarranged through the different rooms and passages of the building.

Among the best things, of which it is impossible to give a regular account, as nothing is in order, and changes constantly are taking place, obs. the series of pictures representing the life of St. Bruno, and the sufferings of Carthusian monks when persecuted by our Henry VIII.; these were painted for the convent of El Paular by *Carducho* (the author of the *Dialogos*, 1633). All the rest of the old pictures which are of any interest have been removed to the Museo del Prado, and their places have been filled by some of the best productions of the modern Spanish school.

Academy of Fine Arts, or of *San Fernando*, in the Calle Alcalá (in the

* The copies in oil and water colours by Don Alejandro Grau, Recoletos 12, are worthy of the highest praise.

same building as the Museo of Natural History). On the ground-floor is a collection of plaster casts made by Mengs, in the hope of furnishing models from antique sculpture, in which Spain is so very deficient. There are also sold impressions of such pictures in the Museum as have been engraved, the *Caprichos* of Goya, and some good aquaforte by Maura.

In the *Salon de Sesiones*, or room in which the members of the Academy hold their meetings, are: *Murillo*, St. Elizabeth, or Isabel, of Hungary, tending the sick poor, commonly called "*el Tiñoso*," from the saint applying remedies to the scabby head of a pauper urchin; she is full of tenderness; the sores are too truly painted to be agreeable, but her saint-like charity ennobles these horrors, and the service of love knows no degradation. Her young, beautiful, almost divine head contrasts with that of the beggar hag in the foreground. This picture was carried off by Soult from *La Caridad* of Seville, of which in subject it was the appropriate gem, and presented to the Louvre. As placed originally by *Murillo* in a hospital, the subject and intention was evident and appropriate.

Zurbaran, the Mass of St. Benito; *Rizzi*, a saint adoring; *A. Cano*, the Crucifixion; *Ribera*, St. Francis with the Infant Christ and the Magdalene borne by Angels; *Murillo*, two early pictures representing the agony of St. Francis, and St. Diego de Alcalá feeding the poor; *Carreño*, copy of the Spasmo de Sicilia, by Raphael, in the Gallery of the Prado; *Morales*, a Pieta; *Tristan*, St. Jerome; *Bellini*, a head of Christ; *Murillo*, the Resurrection (an inferior picture); *Rubens*, Susanna and the Elders.

In the centre saloon are two superb *Murillos*, taken by Soult from *Santa Maria la Blanca* at Seville, and sent to Paris, but afterwards rescued like Santa Isabel. These glorious pictures represent the legend of the dream of *el Patricio Romano*, which preceded the building of *Santa Maria Maggiore* at Rome, under Pope Liberius, about the year 360; they are semicircular in shape, to fit the gaps still visible at

Seville. The additional paintings in the angles are an unfortunate *perfectionnement*, added in France, and distraction from the originals, which were both ruthlessly over-cleaned in Paris, and have since been much repainted by one Garcia.

The Dream, the better of the two, is an exquisite representation of the sentiment sleep. The Roman senator is fast asleep; the closed book by his side suggests he had been reading something which brought pious thoughts, and the dream followed. The Virgin in the air points out the site of the future church.

The companion picture, where the dreamer explains his vision to the pontiff, is painted in the *vaporoso* style: the distant procession is admirable.

Goya, a recumbent female figure (not of the Duchess of Alba, as generally said, but of a famous actress of the time: 4 clever sketches by the same eccentric master.

Entrance Room. Observe a portrait of Godey by Goya, and a few pictures of the Spanish school of no importance.

Salon de la Secretaria. Zurbaran, five full-length pictures of Benedictine monks, very characteristic of the master; *Maga*, portrait of *la Marquesa de la Llave*, interesting for costume; *Correa*, copies of Velasquez, portraits of Philip IV. and Mariana of Austria, and a number of portraits by Goya and other artists of little interest. A statue of San Bruno, by Manuel Pereyra (d. 1667), which used to stand in the niche over the *Hospederia de los Carvajales* in the Calle de Alcalá. An inner room contains a study of the nude figure represented in the middle room. These pictures are badly lighted and hung.

Academy of History. Calle de Leon, 21, contains a valuable collection of historical MSS., papal bulls, and early rituals and missals (amongst them the *Forma Judicium* and a Gothic ritual earlier even than the Muzarabic rite), brought from suppressed convents and other public establishments, and a good library. It has also a small collection of objects of antiquity, of which the

most important are, a circular disc in silver, 23 inches in diameter, of great historical and artistic interest, discovered at Almendralejo, near Merida, in 1847, upon which is represented in relief, according to the inscription upon it, the Emperor Theodosius the Great, seated on his throne between his two sons, and surrounded by his guards, and supposed to be delivering a roll of the laws to the governor of a province. Beneath the Emperor is a female figure of Plenty, and Cupids; two very early Romano-Christian sarcophagi; part of an ancient Arab banner, with Cufic inscription; an exceedingly interesting reliquary with folding doors, upon which are painted scenes from the life of the Virgin, and of the Passion, and angels playing on musical instruments. The painted and carved ornaments are Arab in style; an inscription states that it was dedicated in 1390, and the paintings appear to be Italian rather than Spanish. Their combination with Arab decorations are very remarkable, as showing the Arabic influence which then still existed in the centre of Spain. An ancient Arab ivory casket, several Roman and Arabic inscriptions, and a collection of medals and coins.

The *Galleries* of the Duke de Medina Celi, the Duke of Alba, Señor Carderera, and of the Duke de Pastrana, may also be visited by means of cards obtainable upon application to the *administrador* of the respective owners.

In the collection of the Duke de Pastrana, inherited from the family of Infautado, are some important pictures, including a fine replica of the "Jardin d'Amour," by *Rubens*, several other works by the same master, and a fine Holy Family by *Vandyck*, also a portrait of the celebrated Princess of Eboli.

§ 15. PUBLIC BUILDINGS.

El Senado (House of Lords), in the Plaza de los Ministerios, is an ugly unimposing edifice. Near it is

La Casa de los Ministerios, built for the secretaries of state by Lt.-Gen.

Sabatini, by order of Charles IV.: it was splendidly fitted up by Godoy, and has a grand staircase and column-supported vestibule. In the library are 3 fresco medallions painted by Goya. The ante-rooms were thronged with waiters on providence and with patient sufferers, emblems of hope and salary deferred, for here were formerly the offices of the Ministers of War, Marine, Justice, and Finance; now that of the Admiralty or *Marina* only remains; Finance is moved to the Calle de Alcalá, No. 9; War to the Buena Vista, Calle de Alcalá, No. 53; Gracia y Justicia to the old *Inquisición* in the Calle Ancha de San Bernardo; and the Ministry of State is in the ground-floor of the palace. This *Casa de Ministerios* was much damaged by fire, Oct. 31, 1846, when many of the archives were burnt and lost.

El Congreso de los Diputados (House of Commons) is now held in the handsome edifice in the *Plaza de las Cortes*. This Parliament-house was begun in 1842 by the architect Colomer, and completed in 1850. The interior is lofty, and the galleries for strangers convenient. In the centre of the principal façade is a pediment representing Spain receiving Law, accompanied by Power and Justice. The sides of the entrance-steps in front of *El Congreso* were adorned by two clumsily-executed stone lions; one of these was, however, decapitated by a cannon-ball during the *émeute* of 1854, and they are now replaced by two similar monsters in bronze. The frescoes in the house itself are not good; obs., however, particularly the fine painting of the "Comnneros," by *Gisbert*, in the *Sala de la Presidencia*. It represents the execution of the three brave leaders of that unfortunate "puritan" band. The dead man whose decapitated head is being held towards the crucifix is Juan Bravo, the noble chief; Juan Padilla stands in the centre; whilst Francisco Maldonado occupies the rt.-hand corner of the mournful scene. The Ministerial Bench is called *el banco azul*. Members speak from their seats. The public

are admitted to that part of the house called *la Tribuna Publica*, but strangers are admitted to *la Tribuna Reservada* upon the introduction of a *Diputado*. Lovers of parliaments and their proceedings will not find Spanish debates conducted in the same workmanlike manner as in the palace at Westminster.

Spaniards in their *collective capacity* have rarely as yet exhibited the common sense, the honourable feeling, and the good manners for which as *individuals* they are so very remarkable: this apparent defect in the Spanish political character has been doubtless owing to the total absence of any well-organized system of constitutional government: there have been no parliamentary parties, no regular "her Majesty's Opposition," for everything is different in Spain from what it is with us. In England the leader of the opposition benches is a minister "in posse;" but here, as in the East, the premier power and authority has been a thing of the *present*, ready to collapse as soon as the leader of some rival *cabal* had sufficient power to enable him to oust his opponent. The noble PEOPLE of Spain have, indeed, had legs, arms, and hearts, but a head has hitherto being wanting. The only abstract Spanish idea of government or sovereignty, either in church or state, from the reign of Philip II. to that of Isabel II., which terminated in the autumn of 1868, has been *despotic*. Nor can a despotic rule be said to have been really unpopular; even the *Inquisition* had its supporters among the people: and whenever Ferdinand VII. committed any extra atrocious act, his subjects exclaimed with rapture, "*Es mucho Rey!*" (he is indeed a king, ay, every inch!) There spoke the whole nation, for all Spaniards felt that, in his place, they would have done exactly the same, and therefore sympathizingly admired. *Power* expressed by violence flattered their pride, as each atom beheld his own personal greatness represented and reflected in that of his monarch. A strong government is absolutely necessary for Spain, and if it can only be

rendered enlightened, or *ilustrado*, it will prove a blessing to Spaniards. The Cortes and constitution have long been mere words, and the elections a mockery; the *Gobernadores* and the *alcades* have invariably tampered with the registries, and intimidated the voters; while opposition candidates if elected have been terrorised by the sword.

What is now wanting for the whole peninsula, is PEACE, an educated wealthy middle class, and a STRONG FIXED GOVERNMENT. It is to this necessity of repose that must be attributed the apathy of the shrewd nation during the latter years of Bourbon mismanagement, and the well-advised indifference with which it has invariably allowed its charters to be rent.

The *Casa de los Consejos*, built by Francisco de Mora for the Duque de Uceda, is a fine Herrera elevation, but the interior was never properly finished; the chief façade looks N.

The convent of *San Francisco*, a vast pile, placed in an out-of-the-way locality. The convent itself is now used as a barrack, and the chapel as a parish church. It was designed by the monk Francisco Cabezas, and finished in 1784 by Sabatini. Here was buried Doña Juana, the fair and frail Queen of Enrique IV., and also the musician Enrique de Villena, whose books were burnt in the cloisters of Santo Domingo el Real, in Madrid, by order of Enrique IV. The church, recently repaired, is one of the finest in Madrid: it is in the form of a *tránsito*, surrounded with chapels; the dome is 163 feet high. The *Jubileo de la Porciuncula* was painted by the feeble Bayeu; the pictures in the chapels by Maella, Calleja, Goya, Velázquez (not Diego), and others, are no better. During the reign of Joseph Bonaparte this church was used for the meeting of the Cortés. In 1809 it was made into a national museum, and the remains of many famous Spaniards were torn from their resting-places and deposited here. But this transfer was very unpopular

in the Provinces, and most of the bodies have been reclaimed and restored.

Proceed next into the intricate Prout-like jumble of lanes, the old *Moreria*. All this side of Madrid (which hangs over the river) was the ancient town, and contrasts with the newer portions near and beyond the *Puerta del Sol*; thence pass on to the *Calle Mayor*.

§ 16. CHURCHES; COURTS OF LAW; AUDIENCIA; OBSERVATORY.

Protestant meetings and schools for Spaniards: Calle Madera Baja 8, C. and S.; Chamberi 'Glorieta de Quevedo 5, C. and S.; Calle Calatrava 27, C. and S.; Calle de Leganitos 4, C. and S.; Peñuelas-Moratin, C. and S. Further information will be given by Albert Fenn, Esq., Calle Real 12, Chamberi, Madrid.

The *Ch. of San Andres* in its *plazuela*, which was used by Ferdinand and Isabella the Catholic as their parish church. Here Madrid's glorious ploughboy patron, San Isidro, went to mass and was buried; his body was removed in 1769 to *San Isidro el Real*, but a small *reja* in the *presbiterio* marks the site where he was buried in 1130: observe the ancient arch and inspect his coffin-box; his standing wooden effigy is curious for costume. The gaudy churrigueresque chapel was raised about 1657. The miracles of the tutelar are painted by Carreño and the Rizzi: observe that in which Alonso VIII. recognises in the body of San Isidro the peasant who led his armies to victory at *las Navas de Tolosa*.

Adjoining is *la Capilla del Obispo*, one of the few old Gothic specimens in modern Madrid. It is so called because built by Gutierrez de Vargas y Carvajal, Bishop of Plasencia, in 1547. The excellent *Retablo* and Berruguete carvings are by Francisco Giralte, and painted by Juan de Villoldo in 1548: the superb plateresque sepulchres of the prelate and his family are also by Giralte. This chapel was injured in 1755 by an earthquake, and repaired in vile taste. There are some

good carvings in the *Sacristia*, and a wooden effigy of the saint in his rustic costume. During Holy Week, and at other great festivals, some fine tapestry is hung up in the chapel.

La Latina, or *Nuestra Señora de la Concepcion*, a hospital founded 1499 by Beatriz Galindo, who taught Queen Isabel Latin. Obs. its portal: it was built by a Moor named Hazan, and finished, see date over portal, in 1507.

Those who wish to see old Madrid and the quarters of the *Populacho* may thread the Calles del Duque de Alba, Jesus y María, to the *Lavapiés*; all this locality is a sort of Seven Dials: every Sunday morning at the Rastro, near the Portillo de los Embajadores, is a sort of *feria*, and a setting up of book-stalls, where fanciers of *bric-à-brac* may pick up many nice things. The Calle de Zurita, de la Comadre, Campillo de Manuela, &c., are and have long been the homes and sties of *Manolos* and *Manolas*, of *Chisperos*, *Gitanos*, *Chalanes*, and other picturesque rogues, since the days of Quevedo, although, alas! in the present civilization of the coat and cotton, they have almost abandoned their natural costume. Those who have no taste for a Castilian St. Giles may pass up la Latina to

The *Ch. of San Isidro el Real*, in the Calle de Toledo. This, once a Jesuits' college and now a parish church, is called *la Colegiata*: it was built in 1651; here bad taste and churriguerismo reign undisputed. Some cupolas are painted in fresco by Donoso and Claudio Coello: an image by Becerra, *N.ª. Sa. de la Soledad*, placed in a small gilded chapel, is well carved and painted, and is full of sorrow and solitude. In the *Sacristia* is a Christ and St. Peter, by Morales; enter and look at the *Capilla Mayor*, which was repaired by Rodriguez. Here repose the ashes of the holy ploughboy San Isidro and his *Santa Esposa*: his statue is by Pereyra. Here rest the remains of Daoiz, Velarde, and some of Murat's victims of the "*Dos de Mayo*," which were removed from the Prado, May 2, 1814, with great pomp. Look into the chapels and sacristies, to see to what

extent marbles, cupolas, and gilt gingerbread Rococo can be carried: obs. a Morales. The library, which once belonged to the Jesuits, is still here, and is open to the public.

The *Church of San Gines*, in the Calle del Arenal, built about 1358, injured by fire in 1824, and restored in 1874. Obs. inside the *Paso* of Santo Cristo, carved by Vergaz, and a good painting of "Christ seated and stripped," by Alonso Cano. Descend to the *Boveda*, or dark vault, where during Lent flagellants whip themselves, the sexton furnishing the cats; some have nine tails and are really stained with blood. In the good old times of Philip IV. Spaniards whipped themselves publicly in the streets.*

Las Salesas Reales. This enormous nunnery, a second Escorial, was built in 1758, by one Carlier, for Barbara, queen of Ferdinand VI., in imitation of Madame de Maintenon's St. Cyr, as a place of retreat for herself, and a seminary for young noble females. The size, enormous cost, and bad taste led the critics to exclaim, "*Barbara Reina, barbara obra, barbaro gusto, barbara gasto*."† Over the façade is a bas-relief of *Nuestra Señora de la Visitacion*, to which mystery the building is dedicated. The imposing Corinthian chapel is now converted into a parish church and the nunner into courts of law, the 'Audiencia' having been established here. The king and queen, who would not mix their French ashes with those of Austrians, are buried here; their tombs, designed by Sabatini, and executed by Gutierrez, are wrought of the finest materials, but the figures of Plenty and Justice are imagined after the taste and truth of the grand epitaphs composed by the poet Juan de Iriarte. The marbles of the high altar are truly magnificent: the great pillars were brought from the quarries of San Juan near Granada. General O'Donnell is buried here.

* See Madame d'Aunoy's 'Travels.'

† *Barbara*, besides meaning *barbarous*, has in Spanish, the secondary signification of *imagine, outrageous*.

The convent *de las Descalzas Reales* in its *plaza* was founded by Juana in 1559, daughter of Charles V., and mother of the famous Don Sebastian of Portugal. Obs. her kneeling effigy placed on her tomb, and wrought in marble by P. Leoni. The frescoes were painted in 1756, by Velasquez (not Diego). The *Retablo* of the high altar is by Becerra. The abbess of this convent ranks as a granteee.

Las Recogidas, or *Santa Maria Magdalena*, in the Calle de Hortaleza. No woman can take the benefit of this institution without having duly qualified by undoubted guilt, and none, once admitted, can get out, except to take the veil or marry. Here also is a quarter in which those ladies are confined whose relations think them likely to be benefited by a little restraint. No one is admitted to see this institution under any pretence whatever.

The Convent of Atocha was founded in 1523 for Dominicans, by Hurtado de Mendoza, confessor to Charles V. It was enriched by a succession of pious princes, and mostly in a period of the vilest taste. The ceilings were painted by L. Giordano, and the carpets were filled with vessels of gold and silver. These were despoiled and pillaged by the invaders: Ferdinand VII., on his return, employed one Isidro Velasquez to replace them.

Over the High Altar is the celebrated and much revered image of the Virgin, the patroness of Madrid, and especial protectress of the royal family, who always worship it here every Saturday. Thus Ferdinand VII., when he conspired against his parents, first bowed down before it and craved assistance. Again, when he was kidnapped by Savary, before starting for Bayonne, he took the ribbon of the Immaculate Conception off his breast and hung it on hers, where it is still to be seen. Again, after his restoration, the first thing he did on reaching Madrid was to kneel before the image, and thank it for having in-

terfered and delivered him. So his ancestor Alonso VI., in 1083, on the first reconquest of Madrid, laid his banner at her feet. Here the members of the royal family are married, and, when a queen is in the case, her wedding-dress become a perquisite of this Virgin (as was observed in the case of Isabel II.). She has a mistress of the robes and ladies in waiting. Isabel II. was on her way to this shrine when she was stabbed by Merino; the dress, with the dagger breach in it, went to swell the wardrobe of the protecting image. The King of Spain goes in state to attend the service called the "Salve" every Saturday afternoon about 4 o'clock.

This Virgin ranks as third in holiness of the many in Spain, and is only preceded by those of Zaragoza and Guadalupe. Volumes have been written on it and its miracles.*

The image itself is very black and old. Above the heavy altar are hung banners of Spanish victories. In this ch. are buried Castaños, created Duke of Bailen for his victory over the French at that place; Palafox, who defended Zaragoza; Narvaez; General Concha (Marques del Duero); and General Prim, whose inlaid metal tomb, by the celebrated artist Zuluaga, is well worthy of attention.

The other remarkable *Pasos* and images in Madrid—not that they are fine—are the *Santo Cristo de la Lluvia*, kept in San Pedro, on its plaza; the *Santo Cristo de la Fé*, in San Sebastian, Calle Atocha; others brought out in the processions in Holy Week are kept in San Juan de Dios, Plaza de Anton Martin. One of the images of Christ carried in the procession belongs to the house of Medinaceli, and is adorned by the luxurious hair of a repentant Duchess of Medinaceli, and is followed by the Duke and his household. *Nuestro Señor de los Azotes*, by Pedro Hermoso; *Nuestro Señor en el*

* Consult, besides the sonnets of Lope de Vega, 'La Patrona de Madrid,' Franchoo de Pereda, dno., Valladolid, 1604; 'Historia de la Santa Imagen,' Juan de Marieta, Mad. 1604; Ditto, Juan Hurtado Mendoza, svo., Mad. 1604; 'Origen y Antigüedad,' Jeronimo de Quintana, 4to., Mad. 1637.

Sepulcro; *La Soledad*, by Becerra; and *Santo Tomas*, by Miguel Rubiales. The *Cofradías* or holy confraternities instituted in honour of the Virgin, and in order to light candles to the Host, &c., are infinite. The traveller should not omit to visit the popular shrine of the *Virgin de la Paloma*, situated in the lower quarters of Madrid.

San Ildefonso was rebuilt in 1827, the French having destroyed the former church. *San Marcos*, Calle de San Leonardo, was erected by Ventura Rodriguez, who lies buried in it.

There are so very few churches which the ecclesiologist will find worth visiting at Madrid that he had better hasten to Imperial Toledo, the seat of the primate of Spain.

Going out at the S.E. corner of the city, in the Calle de Atocha, is the site of the old *Carcel de Corte*, built in 1634, for Philip IV., by *Juan Bautista Crescenti*; it had long been the home of guilt and misery, a seat of disease and death placed in the very heart of the only Court; the dwelling, indeed, as Cervantes says, "of every discomfort, and of every wretched sound." The tribunals of the *Audiencia*, or supreme court of justice, which formerly existed there, have been removed to the Convent of Las Salesas.

The Lord Chief Justice of Spain has hitherto enjoyed the title of *Regent*, with a salary of only 500*l.* per annum! Much is said about the *want of law* in Spain; it is, however, not a new code that is wanted, so much as a pure administration of the law as it now stands; this can only be obtained in any country by placing the judges themselves in a position above suspicion of bribery or partiality. The city prison, called *la Casa del Saladero*, is a hateful place, where 500 prisoners are rotting. The first stone has been laid for a new model prison, by King Alfonso. It is near the gate of Santa Barbara.

Advancing to the Atocha gate, on the eminence San Blas, the view over Madrid is good. Rt., in the Buen Retiro gardens, is the *Observatory*, a

brick and granite edifice, with dome and porticos, built for Charles III. by *Juan Villanueva*. To the S. is a Corinthian vestibule. The observatory is designed to imitate an Ionic temple. This building of science was entirely gutted by the invaders, who here mounted cannon instead of telescopes.

Outside the *Atocha* gate is the *Terminus* of the rail to Valencia, Cadiz, Toledo, and Portugal. The first branch was begun in 1846, and the line to Alicante was inaugurated Feb. 9, 1851.

§ 17. HOSPITALS.

Rt., at the corner of the Calle de Atocha, is the huge hospital called *El General*, founded in 1582 by Philip II., and removed here in 1748 by Ferdinand VI. The 850 patients it contains are well looked after. Adjoining is *El Colegio de San Carlos*, founded in 1783 by Charles III. as a college of surgeons. It has an anatomical museum, and some wax preparations, chiefly relating to the obstetric art.

Spanish hospitals, long most deficient in approved medical appliances, are now much improved.

In the Calle de Fuencarral is the *Hospicio de San Fernando*, founded in 1688. The façade by the heresiarch *Pedro Ribera*, 1726, is the pet specimen of the vile taste of the Philip V. period, and certainly it entitled the inventor to his admission into any receptacle for criminals or lunatics. It rivals in outrageous Churrigueresque the *Retablo* in San Luis, and the *Portada* of Santo Tomas. In this hospital 1500 of the decent poor of both sexes are received and employed. The children are beautifully housed, schooled, and taught a trade. The men chiefly do the official document printing for Government.

The *Hospital de la Princesa*, Calle Ancha San Bernardo, founded in 1857 by the ex-Queen Isabella for the poor, is excellently managed.

The hospital *San Antonio*, Corredera de San Pablo, was founded in 1606, and has a good oval chapel, with fresco ceilings, by the Rizzi, Carreño, and Giordano. Obs. the Santa Isabel and

Santa Engracia, painted by Eugenio Caxes, and the statue of the tutelar by Pereyra.

The Foundling Hospital, *La Inclusa*, in the Calle de los Embajadores, is so called from a much-venerated image of the Virgin, which was brought by a Spanish soldier from *Enkuissen* (Enchusen) in Holland: here more than 1200 infants, sinless children of sin, are annually exposed by their unnatural parents. The lying-in asylum for these mothers, in the Calle del Real, is called, as if in mockery, *Nuestra Señora de la Esperanza*, for what hope is there for such deserted offspring? the more honest vulgar, however, call it *el Pecado mortal*, the deadly sin: here unmarried women are confined in both senses of the word.

A well-managed Poor-house, or mendicity asylum, was founded in 1834, outside the gate San Bernardino, by the Marquis de Pontejos, by whom was first established, in 1839, the *Caja de Ahorros*, or savings-bank, which has worked well; 4 per cent is paid to depositors. In 1868 some of the dependencies of the Palace of the Pardo were turned into an asylum, from which the beggars daily attempt to make their escape, in order to return to a more lucrative existence in the streets of Madrid.

§18. ROYAL PRINTING OFFICE; MINT;
STOCK EXCHANGE; BANKS; UNI-
VERSITY; CARPET MANUFACTORY.

The *Imprenta Real*, Calle de Carretas, now the Post-office, a heavy building by one Turillo. The royal printing and engraving establishments have been removed. From this press have issued many splendid specimens of typography.

The *Casa de Moneda* (or Mint) is on the Paseo Recoletos; the machinery is foreign, the coinage neat. The establishment is capable of turning out 60,000 pieces of money per 24 hours.

The *Bolsa de Comercio* (Stock Exchange) is in the Plazuela de la Lefía. It was established in 1831, and

after being moved to various different places, the present edifice was built in 1873 by Señor Repulles. It is open from 2 until 4 o'clock.

The National or Government Bank, called *de San Fernando*, Calle de Atocha, issues notes for 200, 400, 2000, and 4000 reals, which will not readily pass out of Madrid. These notes are cashed every day from 10 to 1. Previously it was called *de San Carlos*, from having been founded by Charles III. in 1782, and the first of Madrid which ever enjoyed exclusive privileges of receiving deposits, and a monopoly of issuing paper; during the reign of Ferdinand VII. it was called *de San Fernando*. In spite of the charters granted to *San Fernando*, an opposition governmental bank, *Santa Isabel*, was set up, which discounted promissory notes, or *pagarés*. Two banks have been formed lately—Banco de Castilla, Clavel 1, and the Banco Hipotecario, Recoletos 9. The principal insurance companies of Madrid are—La Union; la Urbana; el Fenix; and Sociedad nueva de Seguros.

In the Calle San Juan is the *Plateria*, established by Charles III., who sent one Antonio Martinez to Paris and London for ideas and machinery: the workroom is fine; but not much plate is now made in Spain, whose gold and silver ages are past. There is also generally on view a collection of modern pictures by rising Spanish artists, which are for sale.

The time-honoured University of Alcalá was moved in 1837 to Calle Ancha San Bernardo, No. 51. Madrid also possesses an *Instituto Libre de Enseñanza*, Esparteros 9, founded by the professors who were expelled from the University for their liberal opinions in 1875; a *Conservatorio de Artes*, Calle del Turco, with a few mechanical models, and library on those subjects; and a *Conservatorio de Musica*, founded in 1830 by Christina.

Royal Carpet Manufactory, outside the Ronda de Sta. Barbara. This manufactory was founded by Philip V. in 1720, and in it were made all the fine carpets, still in use at the royal

palaces, and the tapestries, after the cartoons of Goya, now at the Escorial and the Pardo. Velasquez has made the interior of a carpet manufactory the subject of one of his finest pictures—"Las Hilanderas." The old designs are still preserved, and splendid handwoven carpets made to order.

§ 19. PALACES OF THE GRANDEES.

Very few of the *Palaces of the Grandes* contain anything worth notice. They were plundered by the French invaders, and their owners are not over-gifted with taste. They are large and empty, according to our ideas; real furniture and an air of occupation and life are wanting; cellars and libraries are curiosities; the kitchens are caricatures; but in truth the *art of dining* has yet to be really learnt, for the Spaniard, accustomed to his own desultory, free and easy, impromptu, scrambling style of eating, is bored and constrained by the order and discipline, the pomp and ceremony, and serious importance of a well-regulated dinner, and their observance of forms extends mostly to persons, not to things; so many a *titulado* even has only a thin European polish spread over his Gotho-Bedouin dining-table; he lives and eats surrounded by his household, in his huge barrack-house, without any luxury, or even comfort, according to sound transpyrenean notions: few indeed are the *cocinas* which possess a *corde bleu*, and fewer are the masters who really like an orthodox *entrée*, one unpolluted with the heresies of garlic, saffron, and red pepper: again, whenever their cookery attempts to be foreign, as in their other imitations, it generally ends in being a flavourless copy.

The largest of the *Grandees'* houses is that of the Duque de Medinaceli, Carrera de San Geronimo, which has been replastered and repainted in the usual florid style of cheap decoration. The plate and armoury were appropriated by the French. Here are kept some second-rate antiques which were brought from the *Casa de Pilato* at Seville. Obs. a Faun, a Mercury, and Apollo. Here are two very early

cannon: the library is not open to the public. The Conde de Oñate has also a good house. The Duque de Osuna, in the Calle Don Pedro, has a collection of hereditary books, pictures, and ancient arms. Perhaps the best specimen of a Spanish nobleman's house is that of the Duke of Fernan Nuñez, which is handsomely furnished, and contains some valuable works of art, including pictures by Titian, Murillo, Francia Sassoferrato, and other Italian and Spanish masters, a collection of family portraits, and a portion of the armour taken by an ancestor of the house from Boabdil, the last Moorish king of Granada. The modern palace of the Duke of Bailen, near the Puerta de Alcalá, contains a good collection of modern Spanish pictures. The Count de Valencia de Don Juan possesses an interesting collection of objects of art, porcelain, and MSS., with fine specimens of the celebrated Buen Retiro ware.

Charles I., when at Madrid, is said, on very doubtful authority, to have lived in the *Casa de las siete Chimineas*, No. 2, Calle de las Infantas, Plazuela del Rey; our minister Fanshaw lived there. (See his Letters, i. 129.) Built by Herrera, this is one of the oldest mansions in Madrid.

There are very few interesting tombs in modern Madrid, as the finest in the *San Geronimo* and *San Martin* were destroyed by the invaders. *Herrera*, the architect, was buried in San Nicholas; *Lope de Vega* in San Sebastian—he died Aug. 27, 1637, at No. 11, Calle Francos. *Velasquez*, who died Aug. 7, 1660, was buried in San Juan. It was pulled down in 1811, in the time of the French, and his ashes scattered to the winds, as Soult had treated those of Murillo. So were scattered those of Cervantes: he died April 23, 1616, in the Calle del Leon, No. 20, Manzana, 228, and was buried in the Trinitarias Descalzas, Calle del Humilladero, and when the nuns moved to the Calle de Cantarranas the site was forgotten, and his remains are now left unhonoured. In that convent the daughters both of Cervantes and Lope de Vega took the veil.

The street in which Cervantes lived is now called Calle de Cervantes; and the house, No. 2, which he is supposed to have occupied, has his profile placed over the door.

In the Calle del Turco, at the corner of the Alcalá, General Prim was assassinated, and the holes in the wall made by the discharge of the blunderbuss may still be seen.

The bones of *Calderon de la Barca* were moved, April 19, 1841, from the nunnery of Las Calatravas, and interred in the *Campo Santo de San Andres*.

The celebrated Padre Enrique Florez (whose works we often quote) died, aged 71, May 5, 1773, in his convent *San Felipe el Real*, near the *Puerta del Sol*, and was buried in the fine chapel, which is now all swept away. Here were preserved his splendid library, and his extraordinary collection of notes and papers for the continuation of the '*España Sagrada*,' and for the preservation of which he obtained from Clement XIII. a bull excommunicating all who should remove or injure them. This, however, proved a brutum fulmen against the invader, as General Belliard, in 1808, turned the beautiful church into a stable, and used up those MSS. and books of Florez which were not burnt under French camp-kettles, to make bowls of for the troopers: thus perished antiquarian researches that never can be replaced, as most of the original documents afterwards met with the same fate from other generals of the invaders; hence the present difficulty, in continuing the '*España Sagrada*.' The volumes printed about this fatal period are rare: the printers ran away, and the sheets were either sold as waste paper or destroyed.*

§ 20. ENVIRONS OF MADRID.

The immediate environs of Madrid offer small attraction, as the city stands alone in its desert solitude, but the

* See for details Risco's preface, '*Esp. Sag.*,' xliii., ix. For particulars of the life of Florez, see '*Noticias de la Vida*,' by Francisco Mendez, Madrid, 1780, his friend and companion, and the learned author of the '*Typographia Española*.'

view from the Puente de Segovia is very fine in its wild, barren, rugged grandeur. In early spring, when the mountains are still covered with snow, it is very striking. There are no suburbs, no *rura in urbe*, which tempt the citizens beyond the mud wall of their paradise: but the English and American visitor should on no account omit to take a walk or drive out of the Toledo Gate, and over the bridge across the Manzanares (*Puente de Toledo*)—1 Eng. m.—to visit

The British Protestant Cemetery.

This beautiful little burial-ground is supported by voluntary subscriptions. The ground was purchased on behalf of the English Crown in 1854, after half a century of opposition, by Lord Howden, many years British Ambassador to Spain, in a great degree through his own personal influence with the Court and Ministry. Those who remember the bitter prejudice of the Spaniards and the bigotry of the clergy in those days, will understand how great the boon to Protestants, and how much credit is due to the diplomatic address and energy which procured for them the right of burial in consecrated ground. Interments at once took place, although the cemetery was not consecrated until Feb. 1866, by the Bishop of Illinois (U.S.A.).

Great praise is due to Colonel Fitch, an old and much respected English resident in Madrid (one of the veterans of the Carlist war), for his constant care and supervision. This little "God's Acre" covers exactly an acre of ground, and is surrounded by a high wall. The arms of England surmount the entrance gate, to the rt. of which is the little chapel, and to the l. the cottage of the care-taker and sexton.

Leaving the British Cemetery, return to the level of the river; do not, however, cross the bridge, but turn l. to visit the *Hermitage of San Isidro del Campo*. The grand pilgrimage and festival of this revered rustic, this male patron of Madrid, takes place on May 15 and is a truly national scene; here may be studied most of the costumes, songs, and dances of the pro-

vinces, as the natives settled at Madrid congregate in parties with true local spirit, each preserving their own peculiarities. Booths are erected, and eating-houses in which the *Gaita Gallega* resounds with the *Guitarra Andaluza*; vast numbers of the saint's small pig-bells made of clay are sold, as they avert lightning when well rung. The chief act in this fair is to kiss the saint's image, and receive the blessing of the priest who holds it. 10,000 kiss this image in one day, and each drops at its feet a farthing. This fair is to the Madrilenian what Greenwich was, on Easter Monday, to the cockney; the holy ceremony has degenerated into a St. Bartholomew fair, but most classes refer to it with pleasure in recollection of their sweet days of youth, fun, and frolic. N.B. Do not omit going there on the *Vispera* (the afternoon of the 14th). The early popes, by countenancing this and similar pilgrimages of piety and fun, rendered acts of devotion sources of enjoyment to its believers; and their flocks, wedded to festivals which suited themselves and their climate, will long prefer them to the dreary Sundays of our purer Protestantism.

Near the Hermitage, continuing to the l., are the enclosures of the *Casa del Campo*, 12 m. in circumference, a shooting-box of Charles III., and connected with the palace by a bridge and a tunnel. The house and gardens were formed into a model farm by Queen Christina. The gardens are well supplied with water, and there is a beautiful Italian marble fountain. Here in the winter and spring there are pigeon-shooting matches. Those who like to walk out to the Hermitage of *San Antonio* will see some of his miracles painted by Goya, and some tawdry frescoes by the feeble Maella. Obs. near the railway station the Refuge built by Doña Maria Victoria for the children of the washerwomen while at work. Another walk ascends to the rt. to *San Bernardino*, and hence to the street of *Fuencarral*, outside of which is a cemetery.

A pleasant drive can be taken to *La Moncloa*, a royal property on the rt. of the road to the Escorial, which overlooks the bed of the Manzanares. It once belonged to the Alva family, but was purchased by Ferdinand VII., who removed to it the porcelain manufactory after *la China* had been destroyed. An attempt is being made to revive this manufactory, and it has been put in the hands of Señor Zuluaga, the well-known worker in metal. The royal villa was turned into an agricultural school in 1869; the site and views from hence are lovely. The latest agricultural implements may be seen there, but the want of funds makes the farming anything but satisfactory.

El Pardo is a royal *sitio* or shooting-box, distant 6 m. on the Manzanares, built by Charles V., which was burnt March 13, 1604; then perished many magnificent portraits by Titian, A. Moro, Coello, &c.; the present pile was repaired by F. de Mora for Philip III.; it was added to by Charles III., as a shooting-box near his favourite preserve. The ride to it from Madrid is one of the pleasantest in the neighbourhood of the capital, passing through an avenue of trees about $1\frac{1}{2}$ m. in length. The covers extend to 45 m. in circumference, and are well planted with trees (principally *Ilex*). The royal apartments are commodious, and there is a small theatre in the building; some of the ceilings painted in fresco are by Galvez and Ribera; the glass chandeliers are large and fine, and the tapestry, with rural and sporting subjects, are after designs of Goya and Teniers, and are interesting for costume. In the Retablo of the Oratory is a copy of the Christ bearing the Cross, by Ribalta, of which there is a replica at Magdalen College, Oxford.

The *Alameda* is a pleasant villa erected on the road to *Guadalajara* by the late Duchess Countess of Benavente, at an enormous expense. The grounds are nicely laid out, well wooded and refreshing in the desert,

but they are now neglected, and the house has been despoiled of all its artistic treasures. Permission to view from the head-steward of the Duke of Oeuna.

On a hill about 2 m. on the road to Toledo is *Caravanchel* (tramway opened in Ang. 1877 from Madrid) or rather the *Caravancheles*, for the two villages closely adjoin each other, being distinguished by the epithets upper and lower, *de arriba y de abajo*. They offer to Madrid what Highgate and Hampstead do to London, and are visited by Castilian cockneys on holidays. Near the village is the seat of Countess Montijo (mother of the Empress Eugénie), in the grounds of which is a fine Roman mosaic.

Vista Alegre, so called from the cheerful view over the nakedness of the land, belonged to Queen Christina, who here created a villa. She was so fond of the place, although born at beautiful Naples, that she took from it the title of *Condesa de Vista Alegre*. It now belongs to the Marquis of Salamanca, who has rebuilt the house and laid out the gardens, and may be visited, permission being previously obtained, on Thursdays.

[A pleasant excursion may be made to Boadilla, 14 miles' drive, to visit the Palace which formerly belonged to Godoy. The pictures it contains, many of which are by Goya, are well worth seeing.]

EXCURSIONS FROM MADRID.

a. *To the Baths of Trillo*. Rail to Guadalajara, 35 m. (see Rte. 149): thence to Trillo, 29 m., by diligence service (*Las Primitivas*). Trillo is situated on the l. bank of the Tagus, near its confluence with the Cifuentes. The baths are about 1 m. distance from the town, and are approached by a pretty walk along the wooded river-bank.

The Baths of Trillo. Comfortable lodgings, with board, can be obtained

at the numerous *hospederias*. The hydrosulphate springs ("aguas salinas termiales," according to a Spanish authority) are nine in number, and yield 6687 gallons of mineral water per hour. The baths are very much frequented during the season (15th June to 15th Sept.), and as many as 650 baths are usually given daily: the bath *la Piscina* is destined for lepers. There is also a hospital with baths attached for the use of the poor, gratis. Rheumatism, convulsions, epilepsy, scrofula, and *affections syphilitiques* are rapidly cured by a course of these waters.

b. *To the Baths of Sacedon*. Rail to Guadalajara, 35 m. (see Rte. 149): thence to Sacedon, 27 m., by diligence service during the season. *The Baths of Sacedon*, the Thermida of the Romans. Board and lodging in *El Establecimiento*, and in the numerous *hospederias* of the place. The season is the same as at Trillo, and the nature of the water and the mode of treatment almost identical. The principal ingredients are muriate of chalk and magnesia; the mineralogy in the vicinity is curious. Certain crystals are found here marked with oxides of iron, and called *piedras de San Isidro*, after the patron of Madrid. Ferdinand VII. created a small bathing town near the spring which is now called *el Real Sitio de la Isabela*. The neighbourhood is agreeable, and the immediate vicinity of the baths is laid out with pleasant shady walks, gardens, &c.

c. *To the Baths of Loeches*. Rail to Torrejon, 14 m.: thence to the baths 6½ m., by diligence service during the season. The accommodation in the *hospederias* is indifferent: the sulph. of soda springs are especially beneficial in all diseases of the skin. Loeches was formerly the favourite residence of the Duke of Olivares, minister of Philip IV. The vicinity is pleasant, and the walks around the baths are shady and cool.

ROUTE 3.

MADRID TO THE ESCORIAL, LA GRANJA
AND SEGOVIA.

The Bayonne Rly. (Rte. 1) carries you to the Escorial in 1 hr. 20 m. During the summer months cheap excursion-trains leave for the Escorial.

The rly. passes through a desolate uninhabited country: the gloomy Escorial is soon seen rising in dreary state in the far distance, above the solitary and savage outline of the *Sierra de Guadarrama*; in the distance *Galapagar* may be seen, where the bodies of royalty rest the first night when on their way to their last home. On these solemn occasions a great officer of state comes in the morning to the coffin, to inquire if his or her Majesty will move on. Philip II. (says Brantôme) was 6 days going to the Escorial to die, and in no great hurry to complete the journey.

31½ m. Escorial Stat.

From the rly. stat. to the village the omnibus may be taken (15 min.; 2 r. per person). Inns: La Miranda, the best; La Rosa, inferior, but more reasonable.

N.B.—It is not necessary to engage a cicerone. Each portion of the building is shown by an intelligent official, who will answer all inquiries.

Hours for visiting:—Church and Pantheon from 10 to 12 morning, and 2 to 4 afternoon; Palace from 1 to 2 p.m.

El Real sitio de San Lorenzo el Real del Escorial is the correct title of the edifice. The latter name is derived by some from *Escoria*, the dross of iron-mines, which still exist here. Casiri (Bib. Arab. Es., i. 20, ii. 61) reads in the name the Arabic "a place of rocks." The *Escorial* is placed by some geographers in Old Castile, but

the division of the provinces is carried on the crest of the *Sierra*, which rises behind it.

The Escorial is now a shadow of the past, for the shell has lost its living monks, and those revenues whereby they lived. The enormous pile, exposed to the hurricane and mountain snows, was only to be kept in repair at a great outlay. In the five years after the sequestrations of convents more injury ensued than during the preceding two centuries. The rains penetrated through the damaged roof, and damp, sad destroyer, crept into the untenanted chambers. The *Octava Maravilla*, the eighth marvel of the world, which cost some 10 millions, was perishing for the sake of a few hundreds, until Argüelles, in 1842, granted a pittance out of the queen's privy purse, and stayed the immediate ruin. The convent was first stripped of much of its golden ornaments by the French in December 1808; they also did irreparable damage to the exterior, which Ferdinand VII. afterwards did what he could to repair.* In July 1837, when the Carlists, under Zariategui, advanced on Segovia, a hundred of the best pictures were removed to Madrid. The edifice was at once a temple, a palace, a treasury, a tomb-house, and a museum, and for these purposes was it reared by Philip II., *el prudente*, who is called by the monks "the holy

* For the Escorial as it was, consult the excellent 'Historia de la Orden de San Gerónimo,' by José de Sigüenza (its first prior, and an eyewitness of its building); 4 vols., Madrid, 1st and 2nd parts, 1590; 3rd part, 1605; 4th, by Francisco de los Santos, 1680. Sigüenza also wrote the 'Vida de San Gerónimo,' 4to., Mad. 1595; see also 'Further Observations,' &c., James Wadsworth, London, 1630; 'Description . . . del Escorial,' Fra. de los Santos, fol. Mad. 1657; 'La reali grandezze del Escorial,' Ilario Mazzorali de Cremona, 4to., Bologna, 1648; 'Description,' &c., Andres Ximenez, fol. Mad. 1764. and the interesting 'Hist. del R. Monasterio de San Lorenzo,' by José Quevedo, 1 vol., Mad. 1849. These works describe its splendid past condition before the fatal invasion. There is a set of accurate views by Thomas Lope Enguadanos, sold at the Madrid *Imprenta real*. Herrera published himself a list of his original plans and elevations, 'Sumario de los Diseños,' a rare duol., Mad. 1589. The 13 prints were engraved at Antwerp: some of the original drawings are in the British Museum.

founder," and by others *el Escorial-ense*. His object was to carry out the will of his father in constructing a royal burial-place, and at the same time to fulfil a vow made during the battle of St. Quentin, when he implored the aid of San Lorenzo, on whose day (August 10, 1557) it was fought.

San Lorenzo was a native of Huesca. He was broiled by Valerianus, Aug. 10, 261, on a slow fire.

The victory of St. Quentin, now claimed by the Spaniards for themselves, was, in fact, won by Philibert of Savoy, ably seconded by D'Egmont, with Flemish infantry, German cavalry and 8000 English under Lord Pembroke. The French were completely routed, and lost 3000 men, 4000 prisoners, with their colours, baggage, and artillery. Had Philip II. pressed on he might have captured Paris as easily as the Duke did after Waterloo; but in truth this colossal pile is the only *benefit* which Spain derived from that important victory. Philip, tired of war's alarms, took to building, for which he was really fitted, being a man of taste and a true patron of artists. As he was of a shy phlegmatic temperament, he, like Tiberius, made the dedication of this temple his excuse to escape from the public city of Madrid: *certus ab urbe procul degere* (*Tac. Ann. iv. 57*). One of the fatal effects of the Escorial has been, that it tended to fix the Royal residence at Madrid.

The first stone was laid April 23, 1563, by Juan Bautista de Toledo, whose great pupil, Juan de Herrera, finished the pile, Sept. 13, 1584. Here, on the same day of the same month, in the year 1598, did Philip II. die,* having lived in his vast convent 14 years, half-king, half-monk, and boasting that from the foot of a mountain he governed the world, old and new, with two inches of paper. He loved the place because it was a creation of his own, and one congenial to his sombre temperament.

The edifice disappoints at closer sight; it has not the prestige of an-

* See Motley's 'United Netherlands,' vol. iv.

tiquity the proportions of a pagan temple, or the religious sentiment of the Christian Gothic; it has nothing in form or colour which is either royal, religious, or ancient, mediæval or national. The clean granite, blue slates, and leaden roofs, look as if built yesterday for an overgrown commonplace barrack or manufactory. The windows are too small, but, had they been planned in proportion to the enormous façades, the rooms lighted by them would have been too lofty, and thus external appearance was sacrificed for internal accommodation: now these windows are spots which cut up breadth and interfere with the sentiment of solidity. The redeeming qualities of the elevation are size, simplicity, and situation. It stands about 2700 feet above the level of the sea, and is part and parcel of the mountain out of which it has been constructed: it is so large that it looks grand even amid the mighty buttresses of nature, which form an appropriate frame to the severe picture. The ashy coloured pile looms like the palace of death, whence Æolus sends forth his blasts of consumption, which descend from these peeled Sierras to sweep away human and vegetable life from the desert of Madrid.

The edifice is a rectangular parallelogram, of some 744 feet from N. to S., and 580 from E., to W.; but let us not measure it, for the sentiment of vastness is independent of actual size; and all the line and rule, clerk-of-the-works details are to be found in Madoz, vii. 527. It is chiefly built in the Doric order. The interior is divided into courts, which the vulgar have believed to represent the bars of the gridiron, in allusion to the martyrdom of St. Lorenzo. The story appears to have been the invention of a later date than its construction: this building does not possess the required similitude, and almost every rectangular building in the world with an advanced portico or construction may be compared to a gridiron. The N. and W. sides, which front the village and mountains, have a fine paved *Lonju* or platform: to the E. and S. terraces

look over formal hanging gardens and fishpounds. The slopes below are well planted, especially *la Herreria* and *la Fresnoya*: the elms were brought by Philip II. from England. The W. or grand façade faces the Sierra, for the convent turns its back on Madrid. On the north *Lonja* is a subterranean gallery, 180 ft. long, 10 high, and 7 broad, tunnelled in 1770 by the monk Pontones, in order to afford a communication with the village during the winter hurricanes; these storms, the guides say, once hoisted an ambassador, coach and all, in the air, to say nothing of the petticoats of monks and women blown up like balloons, and lords of the bedchamber by the score whirled round and round like dead leaves. The convent is not placed according "to the cardinal points," on account of the winds; their violence is disarmed by its being set a little out of the square. The *custodians* know by rote all the proportions. They repeat that the square of the building covers 500,000 feet; that in the centre is the chapel, surmounted by a dome; that there are 88 fountains, 15 cloisters, 86 staircases, 16 courtyards, and 3000 feet of painted fresco.

The Convent is now turned to educational purposes. One portion is used as a seminary (opened in 1860), where 180 youths receive a *secular* education, and another portion is occupied as a college (since 1863), where 140 students are trained for the priesthood.

The *portería*, or porter's hall, is on the N. façade, but is seldom used: you proceed therefore to the W. façade, and enter by a wicket-door in the large portal, over which a San Lorenzo, 15 ft. high, is placed, and *within* it (to the rt.) are hung up two jaw-bones of a whale, caught off Valencia in 1574.

The grand central Doric and Ionic portal is never opened, save to admit royalty, either alive or dead; the monarch, in the latter case, is borne in by 8 nobles and 3 priests. The first *patio* is called *de los Reyes*, from the statues of "the Kings" of Judah, connected with the Temple of Jerusalem. They are 17 feet high,

and were all cut by Juan Bautista Monegro, out of one granite block, of which enough, so says the inscription, still remains to make up the dozen. The hands and heads are of marble, the crowns of gilt bronze, but the figures are lanky and without merit; the least bad is that of Solomon. The court is 320 feet deep by 230 wide, and is too crowded, being all roof, and having no less than 275 windows; again, the pediment over the entrance into the church is too high and heavy. This court was the last finished. On the south side is the library, and opposite the students' college. Hence by a dark passage to the grand church, *el Templo*, which was begun in 1563 and completed in 1586: oh! the admirable construction of the flat roof, over which is the quire or *coro alto*, which, from not being placed in the body of the church, does not cut up its size nor conceal its grandeur. The interior of the chapel, as seen from under this sombre grotto-like arch, is the triumph of architecture: it takes away the breath of the beholder from its majestic simplicity. All is quiet, solemn, and unadorned; no tinsel statues or tawdry gildings mar the perfect proportion of the chaste Christian temple; the religious sentiment pervades the whole of this house of God; everything mean and trivial is forgotten.

The Church has 3 naves, 320 ft. long, 230 wide, and 320 high to the top of the cupola, but the secret of its grandeur is in the conception and proportion. The black and white pavement is serious and decorous. Eight of the compartments of the vaulted roof are all painted in fresco (blue predominating), by Luca Giordano. The *Retablo* of the high altar is superb, and and is reached by a flight of red-veined steps. The screen, 93 ft. high by 43 wide, employed the artist, Giacomo Trezzo, of Milan, 7 years, and it is composed of the 4 orders. The dividing columns are jasper, with bronze gilt bases and capitals, and the roof is painted in poor fresco by Luca Cangiagi. The pictures in the

retablo, of the Adoration and Nativity, and San Lorenzo, by Pelegrino Tibaldi, are very cold. The Saviour at the column and bearing the Cross, and the Assumption of the Virgin, are by Francesco Zuccaro. The bronze medallions, the holy rood, and 15 gilt statues, are by Pompeo Leoni and his son. A wooden tabernacle replaces that of a splendid gilt bronze, 6 ft. high, which, designed by Herrera and executed by Trezzo,* was one of the finest works of art in Spain, or indeed in the world; the older writers talk of it as a "specimen of the altar ornaments of heaven." This glorious work of art, which took so many years to be made, was destroyed in five minutes by the long-bearded pioneers of La Houssaye, who broke it, thinking that it was silver gilt, and being disappointed, cast it away as worthless brass.

On each side of the high altar are low chambers or oratories of black and ash-coloured marble for the royal family, while above are placed bronze-gilt effigies, who kneel before the King of kings. *Al lado del Evangelio*, is Charles V., his wife Isabel, his daughter Maria, and his sisters Eleonora and Maria. The epitaphs, which are well worth the student's attention, challenge future kings to outdo him, and until then to cede the post of honour. Opposite kneel Philip II., Anna his fourth wife, mother of Philip III.; Isabel his third wife; and Maria his first at whose side is her son Don Carlos. These statues are portraits, and the costume and heraldic decorations are very remarkable; they are inlaid with rubies and precious stones. Philip II. died in a small chamber near the gateway, below his effigy. The minor altars are more than 40 in number; some of them, and the piers, are decorated with magnificent pictures by Juan Fernandez Navarrete *el Mudo*, the Dumb (1526, 1579), but who spoke by his pencil with the bravura of Rubens, without his coarseness, and

with a richness of colour often rivaling even Titian, but the light is bad. The pictures represent full-length figures of saints and apostles, and among the finest are San Felipe, San Andres, and Santiago: observe the way the drapery is painted. San Juan and San Mateo are equal to Tintoretto; Santo Tomas, San Barnabe, are very grandiose. Others of the altars are by the Zuccaros, Luca Cangiagi, Alonso Sanchez, Luis de Carabajal, and Pelegrino Tibaldi.

The *Relicario* is to the rt. of the high altar, in the transept. Philip II. was a *relicomaniac*; accordingly all who wished to curry favour with him sent him specimens. Philip kept these precious relics in 515 shrines of Cellini-like plate, some wrought by Juan D'Arfe; but La Houssaye took all the bullion, and left the relics on the floor. Then were stolen more than 100 sacred vessels of silver and gold, besides the gold and jewelled *custodia*, the silver female image called *La Mecina*, because given by the city of Mescina; then disappeared the silver full-length statue of San Lorenzo, which weighed 4½ cwt., and held in its hand one of the real bars of his gridiron, set in gold, which La Houssaye stripped off; but he left the iron for the consolation of the monks: these objects were taken to Madrid in 14 carts—for details see Quevedo, '*Descripcion del Escorial*.'

Next descend into the Royal tomb, the *Panteon*. This family vault is placed under the high altar, in order that the celebrant, when he elevates the Host, may do so exactly above the dead. Philip II., although he built the Escorial as a tomb-house for his father, prepared nothing but a plain vault, which, like that of Frederick the Great at Potsdam, thus becomes at once impressive and instructive, from the moral which such a change in such a monarch must suggest. Philip III., his silly son, began the present gorgeous chamber, which Philip IV. completed in 1654, moving in the royal bodies on the 17th of March.

* In 1578 he struck a fine medal of Herrera, and in 1588 another of Zuccaro, with this retablo for the reverse.

[Spain.]

The entrance, with its gilt ornaments and variegated Spanish marbles, has nothing in common with the sepulchral sentiment. Read the inscription over the portal, *D. O. M. Locus sacer, &c.*; it is the epitome of the history of the Escorial. Descending, obs. the portrait of the monk Nicolas, who remedied a land-spring which is heard trickling behind the masonry. Obs. the portal, and read the inscription, *Natura occidit, &c.* Descending again, and carefully, for the steps are polished and slippery, by a green and yellow coloured jasper-lined staircase, at the bottom is the *Panteon*, an octagon of 36 ft. in diameter by 38 ft. high. The materials are dark polished marbles and gilt bronze; the Angels are by Antonio Ceroni of Milan; the tawdry chandelier is by Virgilio Franchi of Genoa: the crucifix is by Pedro Tacca. There are 26 niches hollowed in the 8 sides, with black marble sarcophagi or urns, all exactly alike. The reigning sovereigns are placed on the rt. of the altar, and their consorts to the l. The names of the deceased are written on each urn; the empty ones await future kings and queens. None are buried here save kings and queens regnant, and the mothers of kings; for etiquette and precedence in Spain have always hitherto survived the grave. Two kings (Philip V. and Ferdinand VI.) and their queens are *not* buried here. Philip IV., in 1654, opened the *urna* of Charles V., whose body was found to be perfectly preserved. After looking a while at the body of his great ancestor, he observed to Don Luis de Haro, "*Don Luis, cuerpo honrado:*" the premier replied, "*Si Señor, muy honrado*" (Sigüenza, iv. 185). In 1869 the ministers of the revolution had the *urna* of Charles V. opened, and the body was found to be very well preserved. A painter who was present, St. Palmaroli, took a sketch of it—the photograph of which may be obtained at Laurent's Carrera de San Geronimo, Madrid.

Generally speaking, when the party of visitors is numerous, each carries a taper, which, by lighting up this cham-

ber of death, injures its impressiveness, and ill accords with the lesson which this finale of pomp and power ought to suggest.

Ascending gladly from the *Panteon* to the sun and life again, at the first break or *descanso* in the staircase a door leads to what is called *el Panteon de los Infantes*, where the Infantes of Spain are buried. Queen Isabella and her successors have spent very large sums on the tombs of the Spanish princes. It is commonly called *el Pudridero*, the putrefying place. Bermejo (p. 153) gives a list of the deceased, the shortness of whose lives is remarkable. Among them lies the body of the unfortunate Don Carlos,* son of Philip II., Isabella de Valois and Maria of Portugal, Don Juan of Austria (brought from Namur in 1579), the Duke of Vendôme (natural son of Louis XIV.), &c.

Next visit the *ante sacristia*, with fine arabesque ceilings, and pass on to

The *sacristia*, a noble room 108 ft. long by 23 wide. The arabesque ceilings are painted by Granello and Fabricio. Above the presses, in which the dresses of the clergy were stowed, once hung the *Perla* of Raphael, and some of the finest pictures in the world (26 in number), which were removed in 1827 to the *Museo* in Madrid. Obs. the fine mirrors in this room. At the S. end is the *Retablo de la Santa Forma*, so called because in it is kept the miraculous wafer which bled at Goreum (Holland) in 1525, when trampled on by Zuinglian heretics. Rudolph II. of Germany gave it to Philip II., and this event is represented in a bas-relief. Charles II., in 1684, erected the gorgeous altar, which is inscribed, "*En magni operis miracu-*

* All the stories of this prince's love for his father's wife, and his consequent murder, are fictions of poets. Raumer has demonstrated that Carlos, weak from his birth in mind and body, was much injured by a fall, May 15, 1562. Subject to fits and fevers, he hated his father, and was at no pains to conceal it. He was very properly arrested, January 18, 1568; but both he and the queen died natural deaths, and not the slightest love affair ever took place between them. Consult Gaehard, '*Philippe II. et Don Carlos.*'

lum, intra miraculum mundi, coeli miraculum consecratum." When the French soldiers entered the Escorial, the monks hid the wafer in the cellar, so the spoilers, busy with emptying the casks, passed it by: Ferdinand VII. restored it in great pomp, Oct. 28, 1814. The *Forma* is exhibited for adoration, or "*manifestada*," every Sept. 29 and Oct. 28, at 12 noon precisely, on which occasions the picture is lowered by cords below the floor, and the *Forma* is seen in its place. This painting (the masterpiece of *Claudio Coello*, the last of good Spanish painters) is a real relic, and represents the apotheosis of this wafer as it took place in this very *sacristia*. The heads are portraits, and have all the character of identity and individuality. The Prior's is that of Santos, the historian of the Escorial. Charles II. is represented kneeling in the centre: behind him stand the Dukes of Medinaceli and Pastrana. The receding perspective painting of the priests, monks, courtiers, and dresses is admirable.

Behind the altar is the *Camarin*, erected in 1692 by José del Olmo and Francisco Rizl. It is a gem of precious marbles, but La Houssaye carried off the lamps, the sacramental services, the splendid *tril sobredorado*, the gift of Leopold II., and in short everything either of gold or silver, whether displaying the piety or the taste of the Catholic monarchs.

Now visit the cloisters or courtyards, and first the two large ones, the upper and under. The *claustro principal bajo* is a square of 212 feet each side. The walls are painted in raw fresco, with sprawling figures by L. Carabajal, Miguel Barroso, L. Cambiaso, and P. Tibaldi: some are faded by exposure to the damp air, and others were defaced by the French soldiers; that of the San Lorenzo en parrilla has been restored. Vast in size, mediocre in drawing, very little mind animates the mass, and we chiefly carry away the desire never to see them or their like again.

The central *Patio delos Evangelistas*,

a square of 176 ft., with its ponds and formal box-fringed gardens, was so called from the statues of the Apostles, wrought by Juan Bautista Monegro. Hence we pass to rooms filled with pictures.

The *Salas de los Capítulos* are three in number, that called *la Vicarial* being to the rt., and *el Prioral* to the l. Here are the following paintings, viz. By *Titian*: The Prayer on Mount Olivet, St. Jerome in his cave, and a *Dolorosa*. By *Tintoretto*: Christ presented to the People by Pilate, Christ and the Pharisee, and Queen Esther (once belonging to our Charles I.). By *Velasquez*: Jacob and his Children (very good). By *F. Bassano*: Flowers (formerly belonging to our Charles I.). By *José Ribera* (Spagnoletto): Nativity and Adoration (signed, and dated 1640), Nativity, St. Jerome. By *Caballero Maximo*: Two Virgins, St. John. By *Giordano*: Noah intoxicated, a Satyr. There are also a good copy of Titian's *Ecco Homo*, by *El Mudo*, and of his *St. Marguerite*, by an unknown artist, —a *Hades*, and a *Christ crowned with Thorns*, by *Bosch* (very interesting); and *Flowers* by *Mario Mizzi* (surnamed *dei Fiori*).

Hence to the *Iglesia vieja*, which was used as a chapel while the *templo* was building. Here hung the *Tobit* of Raphael. On each side of the altar are paintings by *Titian*, the one an *Ecco Homo*, the other an *Adoration of the Magi*. Also obs. a large "*Martyrdom of San Lorenzo*" by the same artist, and a "*Martyrdom of San Mauricio*," by *Il Greco*.

In the adjoining *refectory* is the "*Last Supper*" of *Titian*.

The grand staircase, that feature in which modern architecture triumphs over the ancients, lies to the W.: it leads to an upper *claustro*: and was designed by Juan Bautista Castello (il Bergamasco). It is painted in fresco by L. Cangiagi, L. Giordano, and P. Pelegrino. Here is the *Battle of St. Quentin*, and the capture of the Constable Montmorency: while to the E. Philip II. is seen planning the Escorial

with his architects. On the ceiling is *la Gloria*, painted in the short space of seven months by Giordano. It represents the apotheosis or ascending into heaven of San Lorenzo with saints and the blessed. All the heads are portraits. Obs. those of Charles V. and Philip II., and Charles II. and his wife and mother.

The Upper Cloister contains a fine "St. Jerome," a "Nativity and Adoration of Shepherds," and a "Christ appearing to His Mother after His Resurrection," by *El Mudo*; and a series of paintings illustrative of the life and death of San Lorenzo, by *Carducci*.

To the N.E. is the *Aula de Moral* (the "Hall of Morality"), where the monks formerly solved points of morality and theology.

Adjoining is the *Camarin*, once filled with cabinet pictures, now turned into a *relicario*. Obs. the portable altar used by Charles V., a beautiful little alabaster statue of St. John the Baptist, an altar-cloth formerly belonging to St. Thomas A'Becket of Canterbury, some curious instruments of torture, many MS. writings of Santa Teresa of Avila.

The *Celda Prioral*, fitted up with good marqueterie, overlooks the fish-pools and gardens. The 8 smaller cloisters or courts resemble one another.

Passing to the *Coro alto*, the ceilings of the *ante coros* are painted by *L. Giordano*. Here are kept *los Libros de Coro*, 218 in number: several of these splendid choral books of gigantic parchment are illuminated by *Andres de Leon*. The choir looks down on the chapel. To the N. is the royal seat into which Philip II. glided with his brother monks, as his father and so many of his ancestors had done before him; and here he was kneeling when he received the news—without changing a muscle of his face—of the victory of Lepanto over the infidels, of that Trafalgar of the age, which saved Europe.

The dark rich stalls of the *coro* are carved in the Corinthian order out of

seven sorts of wood; obs. the huge *facistol*, which nevertheless moves round with a light touch. The lateral frescoes, by Romulo Cincinato, represent the Martyrdom of San Lorenzo, the tutelary of the convent, and illustrate the history of St. Jerome, the head of the order: the others are by L. Cambiasso, and of no merit. The painter's own portrait, with a sad expression, is the last to the left, towards the prior's seat. The next, that of the architect Fr. Antonio de Villa Castin, is fine. Obs. the fine rock-crystal chandelier brought from Milan in the 18th centy. The grand organs are carved in Cuenca pine: behind the seat of the prior is the celebrated white marble Christ, which was given to Philip II. by the Grand Duke of Florence, and was brought from Barcelona on men's shoulders; the anatomy is fine, but the expression of the face is ordinary, and the space between the nose and lips too great, which is destructive of classical beauty: it is inscribed "*Benventus Zelinus, Civis Florent: faciebat 1562*," and is described by him in his autobiography. The figure was originally quite naked, but Philip II. thereupon covered the loins with his handkerchief. A muslin scarf with tinsel spangles has been substituted.

The *Great Library* is placed above the porch of the *Patio de los Reyes*: over the entrance is suspended the common excommunication by the pope of all who should steal the books, a *brutum fulmen* to which the invaders paid small attention. The arched room runs from N. to S., and is some 194 ft. long, 32 wide, and 36 high: the pavement is marble, and the book-cases were executed by José Flecha, from Doric designs by Herrera. There are ample tables of marble and porphyry provided for the use of readers: the ceilings are painted in fresco by Tibaldi, in colours too gaudy for the sober books. The other frescoes, by B. Carducho, treat on subjects analogous to the liberal sciences. First Philosophy shows the globe to Scocrates, and others; below is the School of Athens; then follows the Confusio

of Tongues; Nebuchadnezzar instituting the first Grammar School; Rhetoric surrounded by Cicero, Demosthenes, and others. Further on we see Dialectics, Arithmetic, Music, Geometry, Astronomy, and Theology, with appropriate groups and attributes. On the walls hang portraits of Herrera, the architect of the Escorial, and of Arias Montano its librarian, and the still more striking one of their master, Philip II., when old; it is full of identity and individuality. Obs. also the speaking portrait of Charles V., in golden and steel armour; one also of the silly Philip III., and of the sillier Charles II. when a boy.

The books have their edges, not backs, turned to the spectator, never having been made for vulgar use and reading, and having been thus originally arranged by Montano. The library in 1808, before the invasion, is said to have contained 30,000 printed and 4300 MS. volumes. Joseph removed them all to Madrid, but Ferdinand VII. sent them back again, minus some 10,000; and among them the catalogue, which was most judiciously purloined. Thus what is lost will never be known, and will never be missed. The rarities usually shown are a fine Alcoran (the famous one taken at Lepanto was given away by a *mistake*! in the time of Charles III. to a Moorish envoy, and is now in Africa; that shown for it is of a later date than the battle); a Revelation of St. John, which belonged to the Emperor Conrad, 1039, &c. The upper library, which is not public, contains codes, missals, and Arabic MSS., of which a catalogue was published by Miguel Casiri, a Syrian: *Bibliotheca Arabico-Hispana Escorialensis*, folio, 2 vols., Mad., 1760-70. This work, however, teems with inaccuracies. The present Arabic MSS. were obtained by accident: one Pedro de Lara, a captain of Philip III., captured near Sallee a Moorish ship, containing 3000 volumes, the library of King Zidan, who offered 60,000 ducats for their ransom; but a civil war in Morocco intervening, Philip III. carted the volumes off to the Escorial: many were afterwards burnt by a casual fire.

The grand kitchen of the Escorial deserves the gastronome's inspection. This department was worthy of 200 monks. Now it is devoted to the use of the students who occupy the convent cells. In the medical dispensary (*La Botica*) was a fine Raphael-ware cistern, painted with the Judgment of Solomon, now at the "Museo de pinturas" at Madrid.

The *Colegio* is not worth visiting, although there is a whispering gallery which amuses young folk, just like that under the Alhambra.

From the kitchen to the *Royal Palace* the transition is easy. The state rooms are shown at 1 o'clock, when the Royal Family are absent. Here the Catholic kings, whose life was one dull routine, spent six weeks every year after leaving their summer quarter of San Ildefonso.

The palace contains a series of rooms, covered with tapestry, the furniture of the end of the last century. The tapestry is remarkable, most of it was made at Madrid from designs of Teniers and Goya, and there are also some specimens of Gobelin. Obs. in one of the rooms a splendid group, of Buen Retiro biscuit porcelain, representing Charles IV. and Maria Luisa hunting. The most remarkable thing at the palace are four rooms, the walls of which are covered with the finest inlaid woodwork, the gilt bronze and steel-fittings are worthy of attention. The ceilings are painted by Maella, and the *tout ensemble* highly decorative. It is said they cost 280,000*l*.

In the *Sala de las Batallas*, obs. the fresco, painted on the wall in 1587, by Granello and Fabricio, of the battle of la Higuera, where John II. and Alvaro de Luna defeated the Moors, 1431: the costume is most curious: this was copied for Philip II. from a chiaroscuro original, 150 ft. long, found in the Alcazar of Segovia. Between the windows are the battles of Pavia, St. Quintin, Lepanto, &c.: the ceilings are decorated with arabesques.

In a room adjoining, Ferdinand VII. was born, Oct. 14, 1784; and here,

Oct. 29, 1807, he was nearly sacrificed by his own mother, and her minion Godoy; Charles, his father, consenting to his own shame and to their crimes. The prince was arrested for high treason, when he, coward-like, betrayed his advisers; this act, however, instead of insuring his and their ruin, saved them all, for the dreaded name of Buonaparte was found mixed up in the secret correspondence, and the craven court hushed the matter up.

In the *Cuarto de los Infantes* is a portrait of Philip II. by Pantoja, and a Virgin by Alonso Cano.

In the Queen's Oratory is a Virgin by Juan de Juanes.

Visit now the humble apartments in which Philip II. lived, half a monk, as he reserved his magnificence for the temple; and then descend into the small room in which he died, Sunday, Sept. 13, 1598, aged 72, having been carried there in order that his last glance might be directed to the altar and the statue of his father; his lingering end was terrific in body and mind. He lay long, like Job, on a dunghill of his own filth, consumed for 53 days, like Herod, by self-engendered vermin. The crucifix he held in his hand when he died was the same with which Charles V. had expired. He was haunted with doubts whether his bloody bigotry, the supposed merit of his life, was not after all a damning crime. His ambition over, a ray of common sense taught him to fear that a Moloch prosecution breathed little of the true spirit of Christianity.*

Before leaving the Escorial, clamber up to the *Silla del Rey*, distant about $1\frac{1}{2}$ m. This is a rude seat formed of 2 or 3 flattened boulders, from whence Philip II. used to contemplate the progress of his buildings. Around grow oaks and deciduous ashes. The view, on a stilly summer's eve, is pleasant. Visit also the parks and plantations, which contrast agreeably with the desert beyond them. The Escorial is a pleasant summer residence.

* For the fearful details of his death, see Sigüenza, pt. 3, pp. 665-676.

The *Castila del Principe de abajo* may next be visited. It is a miniature country house, too small to live in, yet too large to wear on a watch-chain; it was built in 1772 by Juan de Villanueva for Charles IV. when prince, and like that at Aranjuez, is the plaything of a spoilt infant. It is expensively ornamented with marble marqueterie, gimeracks, arabesques, and with portraits of the ignoble-looking Spanish Bourbons. The cabinet pictures are second-rate; there are a Caracci and several Giordanos. Obs. the ceilings painted in the Pompeian style, which are the best of their kind in Spain. Obs. also some flower-painting and wood panels in one of the small rooms, which probably belonged to a retablo. A fine specimen of Buen Retiro porcelain (a table) in the Wedgewood style may be seen at the entrance, and is worthy of attention.

The *Casa del Principe de arriba*, a paltry maisonnette, was built by the booby infant Don Gabriel. The gardens are pretty, and form with the neighbouring walks a favourite evening summer promenade; for the Escorial is frequented by many who fly from the scorching summer heats of Madrid to its cooler groves, the difference of temperature being very marked. Madrilenians place their families here, and come over on the Saturdays, returning on Monday. The ascent of the mountain behind the village is worth making—about $\frac{3}{4}$ hr. Fine view of the plain of Madrid, and of the Guadarrama and Gredos Sierras.

From the Inn at the Escorial, the traveller can proceed by the noble road which winds over the Sierra Guadarrama chain, amidst immemorial pines and firs, to La Granja. The scenery is splendid, offering a jumble of mountain and rock with glorious pines flinging their wild arms fantastically athwart the precipices. It was constructed at a reckless expense for the personal convenience of the King: it is often blocked up by winter snows. After passing the *puerto*, we descend into the village or royal *sitio*, in which

the court always passed the hot months of July, August, and September.

Although carriages leave the Escorial for La Granja, it is more convenient to take places at Madrid, by the carriages which start from Villalba, the next station.

32 m. *San Ildefonso* (or *La Granja*). *Inns*: The *Fonda de la Vizcaina* is permanently open; others close with the season; during it, an excellent inn, but dear. *Fonda de Europa*.

The difference of temperature between La Granja and Madrid in August is as 68° to 93° Fahr. This cool castle in the air is, say the Castilians, a worthy *château* of the King of Spain: as he is the first and loftiest of all earthly sovereigns, so his abode soars nearest to heaven: the elevation of his residence at least cannot be doubted, as the palace is placed on the N.W. range of the Sierra, some 3840 feet above the level of the sea, and thus, in the same latitude as Naples, stands higher than the crater of Mount Vesuvius. The localities are truly alpine; around on all sides are rocks, forests, and crystal streams, and above towers *la Peñalara*, rising, according to some, above 8500 feet. While nature is truly Spanish, here art is entirely French; for the one-ided founder Philip V. could conceive no other excellence but that of Marly and Versailles. In reserve and beauty this king was a Philip II., and his hypochondriac shyness drove him into retirement, wanting nothing but his mass-book and wife, and thus he became a puppet in her and her confessor's hands. He was no sooner fixed on the Spanish throne than he meditated its abdication, always harbouring, like Henry III. in Poland, a secret wish to return and reign in beloved France: it chanced that while hunting at Valsain in 1720 he observed this *granja*, then a *grange* or farm-house of the Segovian monks of *El Parral*; he bought the site of them, and here he died, July 9, 1746, and here he lies buried, for his hatred to all Austrian associations would not allow that his ashes should associate with theirs in the Panteon of the Escorial, a building

which, in common with everything Spanish, he slighted.

First visit the *Colegiata*, built from a design of Teodoro Ardemans, or Ardemán, in the form of a Latin cross. On each side are the Royal pews or *tribunas*, enclosed with glass. The dome, pendentives, and ceilings are painted in fresco by those academical twins of commonplace, Bayeu and Maella: the white stucco is picked out with gilding; the *retablo* is composed of fine jaspers with red pillars from Cabra. The altar was made at Naples by Solimena. The tabernacle is of rich lapis lazuli. The Virgin has a right royal wardrobe; the grand relic is the *Báculo* of St. Isabel of Hungary, held by Christina, whilst giving birth to Isabel II. The founder is buried in a chapel which lies to the W. of the high altar, to which a door communicates, but it is usually entered by the Sacristy; the tomb of Philip V. and his wife Isabella Farnese, with medallions, and Fame, Charity, and other ornaments in vile taste, are the works of Messrs. Pítué and Dumandré. The palace, a thing of the foreigner, looks as if it had been moved by the slaves of the lamp from the bald levels of the Seine to a wild Spanish sierra: this theatrical French *château* is, in truth, the antithesis of the proud, gloomy, Escorial, on which it turns its back. A portion of the old *Granja* is still preserved near the *Fuente*, for the building is a thing of expedients and patchwork. A long line of railing, like that of the Carousal at Paris, divides three sides of a square. The centre body with a dome is destined for the royal family, and the wings appropriated to their suites, guards, and offices. The façade fronts the garden, and is cheerful, although over-windowed and looking like a long Corinthian conservatory. The saloons above and below were once filled with paintings and antiques, among which were the marbles of Christina of Sweden, purchased for Spain by Camillo Rosconi. After having been long neglected, they were carted out to Madrid by Ferdinand VII., when he restored and refurnished

the palace with his favourite modern trumpery.

The royal apartments are light, airy, and agreeable, without being magnificent: in them strange events have taken place. Here, in January 1724, Philip V. abdicated the crown, which he resumed in the next August at the death of his son, having been urged to become once more a king, by his wife, who was very soon weary of private life. Here, in 1783, Charles III. received the Count d'Artois (Charles X.) when on his way to take Gibraltar, which he did not do. Here, August 18, 1796, the minion Godoy signed the famous and fatal treaty by which Spain was virtually handed over to revolutionised France. Here Ferdinand VII., Sept. 18, 1832, revoked the decree by which he had abolished the Salic law, and declared his daughter Isabel, born Oct. 10, 1830, to be heiress to the crown; an act which cursed his ill-fated country with civil wars and a disputed succession.

This self-same palace, as if by poetical justice, became the theatre of another tragedy, by which Christina in her turn was deprived of her royal rights; here, Aug. 12, 1836, intimidated by rude soldiery, headed by one Garca, a sergeant, who was compelled to proclaim the Cadiz democratical constitution of 1812. The result, as might have been expected, was the downfall and exile of the queen regent and the restoration of things as they were.

The gardens of the palace are among the finest in Spain; the grand walk in front, called the *parterre* (for everything here in name and style is French), looks over flowers, water, and mountains; here the fruits of spring ripen in autumn: as everything is artificial, the cost was enormous, reaching to 45 million piastres, the precise sum in which Philip V. died indebted.*

* These debts his son Ferdinand VI. refused to pay, fortified by the opinions of Spanish theologians, who countenanced the orthodoxy of repudiation; thus, while those palaces in Spain which the Austrian kings began are unfurnished, those which their Bourbon successors raised are not paid for.

To form these gardens, rocks were levelled and hollowed to admit pipes of fountains and roots of trees, whose soil was brought up from the plains. The earth requires to be constantly renewed, and even then the vegetation is dwarf-like.

San Ildefonso after all is but an imitation on a smaller scale of the gardens of Versailles, but the fountains of this *Versailles en Español* are far more real than their celebrated French original; pure genuine water is their charm, which here is no turbid puddle forced up by waterworks, but a crystal distillation, fresh from a mountain al-embic; the *Cascada Cenador* is a grand falling sheet, which under the sun of Castile glitters like melted silver: it is supplied from a large pond or reservoir above, which, as at Aranjuez, is modestly termed *el Mar*,* the ocean.

The gardens, in which art rivals nature, are divided into the *altos y bajos*, high and low; they are laid out in a formal style, being planted in avenues, with a labyrinth, and decked with marble vases, and statuary. Their ornate and highly artificial character contrasts with the wild hills, rocks, pines, and nature around. There are 26 fountains; the most admired are, *los Baños de Diana*, *Fuente de las Ranas* (frogs), *la Carrera de Caballos*, the two *Cascadas*, *el Canastillo*, *los Vientos*, *la Andromeda*, *la Pomona*, and *el Neptuno*, at which, says Mons. Bourgoïn, genius presides, and where the egotist read Virgil and quoted "*Quos ego*." The *Fama* is the most famous, and shoots up water 130 feet high: the *Baños* is also much admired; before it Philip V. is said to have stopped for a few minutes upon its completion, and to have exclaimed, "It has cost me three millions, but for three minutes I have been amused!" The statues are in indifferent taste: the chief are those of Lucretia, Bacchus, Apollo, Daphne, America, Ceres, and Milton. The fountains play on Sundays in the summer months, on great festivals, and royal birth or saints' days, when the traveller should visit this spot.

* *Mar* is Celtic for a lake.

Charles III. came every year to *La Granja* to fish and shoot; and as his second hobby was the forcing manufactures, chiefly doubtless because one Thervart had formed similar ones at Versailles in 1688, he here set up *la Calandria*, a sort of factory to make linen, luckily now broken up, and *la Fabrica de Cristales*, where some excellent glass and fine mirrors were made. These royal playthings, exotics, like the trees in the gardens, have of course never flourished in an artificial soil, where even the sand has to be brought from Segovia, while the expense of transport and breakage of mirrors alone would consume every chance of profit.

Excursions may be made to the nursery-gardens of *Robledo* and *Colmenar*, and to the *Quita-Pesares*, the Sans Souci of Queen Christina. Visit also *Falsain* (Val Sabin, the vale of Savins), distant 3 m. This, an ancient hunting-seat of the Crown, was inhabited by Philip V. during the building of *La Granja*: but now it is almost a ruin, having been left unrepaired since a fire. The trout in the *Eresma* are excellent. 3 m. further on is the small unfinished Palace of *Rio Frio*, begun by Isabel, widow of Philip V. It is a fine architectural shell, with a noble staircase and granite pillars. The boar-hunting in the royal preserves is first-rate, and is frequently enjoyed by the King and members of his court.

An excursion can also be made to *El Paular*, 6 m. from the opposite side of the Guadarrama by *el Recanto*, or "the cleft," a pass which crosses directly over the glorious ridge, with the grand *Peñalara* rising to the rt. about 8500 feet high (when this route is snowed up, there is a circuitous one to the convent, which overlooks the pleasant valley of the trout-stream *Lozoya*). The once wealthy Carthusian convent of *El Paular* was raised by John I. to carry out a vow made by his father Henry II., while campaigning in France. The *Capilla de los Reyes* was built in 1390, by Rodrigo Alfonso, and the church in 1433-40,

by a Segovian Moor named *Abderahman*: since its suppression, the paintings by *Carducho* have been removed to the new *Museo* at Madrid. The exquisite *retablo* was wrought at Genoa, and of the same period was the *silleria del coro*, now at the *Museo Arqueológico* at Madrid. There is a fine sepulchre of one of the *Frias* family, and an outrageous Churrigueresque *trasparente* erected in 1724. The ceilings were painted by the feeble *Palomino*. The convent is now converted into a glass manufactory.*

Descending from *La Granja* into the plains, we soon reach (6 m.) the ancient and most striking city of

SEGOVIA.

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§ 1. HOTELS, LODGINGS, CAFÉ.

Inns: *Fonda del Aguila*, rough; *Posada Nueva*; *Casa de Huespedes*; *La Burgalesa*, in the Plaza de la Constitucion; *Café de la Plaza*. Pop. 10,339.

§ 2. HISTORICAL NOTICE.

The city, elevated 3300 ft. above the sea-level, is of Iberian name and origin, *seca* and *sego* being a common prefix. Segovia is the see of a bishop, suffragan to Valladolid.

The long city, with its narrow irregular streets, stands on the Rocky knoll which rises E. and W. in a valley, with the Alcázar perched on the W. point. It is girdled to the N. by the trout-stream *Eresma*, which is joined below the Alcázar by the clamorous rivulet *el Clamores*; the banks of these streams, wooded and pretty, contrast with the bleak and barren hills. The strong town is encircled by very picturesque dilapidated old walls with round towers, built by *Alonso VI.*

* For what it was in former times, see Ponz, x. 69.

which are seen to great advantage from the hill of the Calvario: it is altogether a first-rate specimen of an old-fashioned Castilian city, with its quaint houses, its balconies, and Prout-like *plaza*, and its Gothic cathedral, which is one of the finest in Spain.

§ 3. AQUEDUCT.

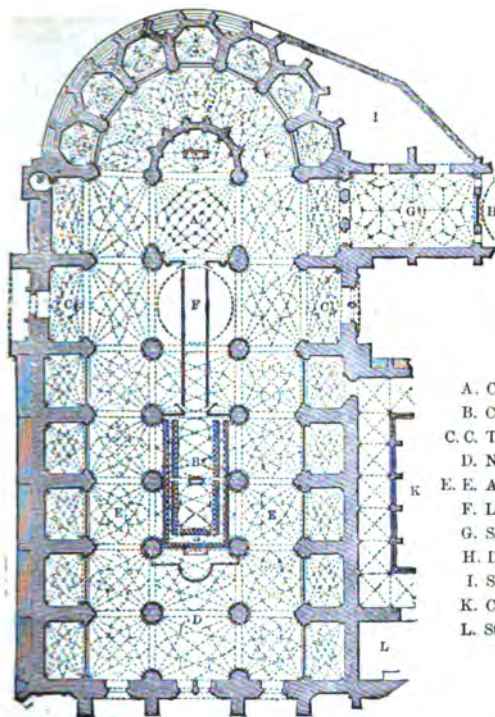
According to Colmenares, Tubal first peopled Spain, then Hercules founded Segovia; in due time Hispan erected el Puente, the bridge—as they call the aqueduct—which the city now bears on its shield, with one of the heads of Pompey's sons looking over it. This Roman work, from its resemblance to the masonry of Alcantara and Merida, was probably erected by Trajan; but neither Segovia nor its aqueduct is mentioned by the ancients, with whom such mighty works seem to have been things of course. The steep-banked rivers below the town being difficult of access, and their waters not very wholesome, the pure stream of the *Rio Frio* was thus brought from the *Sierra Fonfria*, distant 9 m. The aqueduct begins near San Gabriel, and makes many bends in its progress, to give stability and to break the water current. It runs 216 ft. to the first angle, then 462 ft. to the second at *La Concepcion*, then 925 ft. to the third at *San Francisco*, and then 937 ft. to the city wall. Some portions are comparatively modern, although they are so admirably repaired that it is not easy to distinguish the new work from the old. They occur chiefly near the angles of *La Concepcion* and *San Francisco*. This aqueduct, respected by the Goths, was broken down in 1071 by the Moors of Toledo, who sacked Segovia and destroyed 35 out of the 320 arches of which it is composed. It remained in ruin until Aug. 26, 1483, when Isabel employed in its repairs a monk of the Parral convent, one Juan Escovedo, who had the good taste to imitate the model before him, and therefore was the first to restore the Græco-Roman style in Spain! When he went to Seville to report the completion of the repairs, Isabel

gave him for his fee all the wood-work of the scaffoldings.*

The aqueduct commences with single arches, which rise higher as the dip of the ground deepens; the upper tier are uniform of the line, until they become double. Those of the three central are the loftiest, being 102 ft. high. This noble work is constructed of granite without cement or mortar; and, like other similar erections of the Romans, unites simplicity, proportion, solidity, and utility. An inscription formerly ran between the tiers of the central arches. The niche above, which is supposed to have held a statue of Trajan, is now filled with a decayed image of a saint. According to some antiquarians the aqueduct was built by one *Licinius*, but the unlearned people call it *el Puente del Diablo*, "the devil's bridge," because his Satanic majesty was in love with a *Segoriana*, and offered to do anything she might require of him in return for her favours; she, tired of going up and down hill to fetch water, promised to consent, provided he would build an aqueduct in one night, which he did. One stone, however, having been found wanting, the Church decided the contract to be void and the maiden free from her promise, and so the hard-working Wicked One was done.

The aqueduct may be well seen from *San Juan*, in all its beautiful perspective, overtopping the pigmy town. The grandest point, however, is from the corner of the *Calle de Gascos*. A plan was proposed in 1803 to Charles IV. to open the whole of the *Plaza del Azoguejo* (*zog, zog, soco*, from the Arabic *Suk*, a place), and thus to have made a grand square with the aqueduct on one side exposed in all its unveiled majesty. The French invasion marred this scheme of questionable artificial amelioration, for the very irregularity and meanness of the buildings around render the aqueduct the emphatic fea-

* This architect (the son of a mere carpenter) was born in the Asturias about 1447. He also built the bridges over the Rio Erasma. See, for curious particulars, 'Historia de la Orden de San Geronymo,' José de Sigüenza, iv. 40.



- A. Capilla Mayor.
- B. Coro.
- C. C. Transepts.
- D. Nave.
- E. E. Aisles.
- F. Lantern.
- G. Sacristy.
- H. Domed Chapel.
- I. Sacristies, &c.
- K. Cloister.
- L. Steeple.

PLAN OF THE CATHEDRAL OF SEGOVIA.

ture, as it soars larger and nobler by the force of contrast.

Older than the aqueduct is a rude statue either of Hercules or of a hunter with a boar's head, which is imbedded in the staircase wall of a tower in *Santo Domingo el real*. In this tower some most curious old frescoes with Arabic inscriptions were discovered, much in the style of the painting in the Alhambra. This convent, once called *la Casa de Hercules*, was given to the nuns in 1513. The antique has been whitewashed, and is now despised. Nothing more is known of its origin, than of two of the *Toros de Guisando* breed which remained exposed to street injury. The larger was called *el Mar-*

rano de Piedra, the smaller *la Marrana* or sow, the sex being assumed.*

§ 4. CATHEDRAL.

Next visit the *Cathedral*, a noble florid Gothic pile,† built of beautiful warm-coloured stone, which is seen to great advantage from the curious old irregular *plaza*. It is one of the finest in Spain and deserves great attention; like our Bath church of 1522, it was the last of the pure Gothic cathedrals: that style died like a dolphin, setting

* The word *Marrano* signified *excommunicated*, possibly from the old *Maranatha* (anathema), and, as it was first used against the Jews, it at last became synonymous with the pig.

† See Street's 'Gothic Arch. of Spain.'

as a southern sun in all its glories, without twilight or decrepitude; the square tower, crowned with a cupola, rises 330 ft. high, having been lowered 22 ft. from fears of lightning. The older cathedral was almost destroyed by the reformers (or *Comuneros*) in May 1520, who commenced business by pulling down churches, hanging the authorities, plundering the rich, and burning houses for the public good. A few relics were saved in the *Alcazar*, which stood out against the mob.

The new building was begun in 1525 by Juan Gil de Ontañon and his son Rodrigo Gil, after the designs of their beautiful cathedral at Salamanca; the colour of the stone is delicious. The W. front of the exterior is perhaps somewhat bald and unornamented, while the E. end is over-crocketed, and the pinnacles small; the interior, however, is light and very striking from the bold and well-arranged designs of the arches and the richness and elaborateness of the vaulting: most of the windows are filled with stained glass of fine colours. Look at the silver *custodia* and church plate, and at a chalice wrought in the D'Arpe style, given by a Duque de Albuquerque. The high altar is enclosed by lofty iron railings relieved by gilding, somewhat after the exquisite *parclofes* of the Certosa of Pavia.

The great *retablo*, composed of precious marbles, was put up for Charles III. by Lieut.-General Sabatini. The *trascoro* is enriched with the salmon-coloured marbles of which the beautiful diamond-formed pavement is partly composed. The ancient sepulchral tombs were carted out and lumbered up near the entrance. Among them was an effigy of Rodrigo Gil, ob. 1577. Near the gate of the tutelar San Frutos, in the *Capilla de la Piedad*, is a magnificent *retablo* by Juan de Juni, designed in 1571. In this Deposition from the Cross the figures are larger than life, and the sentiment of the profound grief of the Virgin is admirably rendered.

The once fine St. Thomas, by Alonso Sanchez Coello, 1578, was repainted in 1845 by one Mariano Quintapanilla.

The cheerful Gothic cloisters belonged to the former cathedral; they were taken down and put up again by Juan Campero in 1524, a triumph of art. Among the sepulchres obs. that of Diego de Covarrubias, ob. 1576. The fine prelate, with closed eyes and clasped hands, is arrayed in pontificalibus. Remark also the tomb of the Infante Don Pedro, son of Enrique II. He was let fall from the window of the Alcazar in 1366 by his nurse. Here also lies the beautiful but frail Maria del Salto, Jewess by creed, but Christian in heart; she was about to be cast from a rock for adultery, when she invoked the Virgin, who visibly appeared and let her down gently. She was then baptized Maria del Salto, of the *Leap*, became a saint, and died in 1237.

Ascend the tower of the cathedral for the superb panoramic views of the city, and its gardens and convents, its gigantic aqueduct, and the fine mountain distances.

§ 5. ALCAZAR.

The Alcazar, now a mere shell, in which Gil Blas was confined, rises like the prow of Segovia over the watersmeet below. The great keep is studded with those bartizans or turrets at the angles which are so common in Castilian castles. The building was originally Moorish, and was magnificently repaired in 1352-58 by Enrique IV., who resided and kept his treasures in it. At his death the governor Andres de Cabrera, husband of Beatriz de Bobadilla, the early friend of Isabella, held the fortress and money for her, and thereby much contributed to her accession to the throne. From this Alcazar, Dec. 13, 1474, she proceeded in state and was proclaimed Queen of Castile. In 1476 the Segovian mob rose against this Cabrera, when the Queen rode out among them alone, like our Richard II. from the Tower, and at once awed the Jack Cades by her presence of mind and majesty. Charles V., pleased with the Alcazar's resistance to the *Comuneros* in 1520, kept it up, and his son Philip II. redecored the saloons.

The tower was converted into a state prison by Philip V., who confined in it the Dutch charlatan Ripperda, who had risen from nothing to be premier. The Alcazar was ceded to the Crown in 1764 by the hereditary *Alcaide*, the Conde de Chinchon, whose ancestor had so hospitably welcomed in it our Charles I. He lodged there Wednesday, 13th Sept., 1623, and supped, says the record, on "certainte trouts of extraordinary greatness." The castle palace was used as an artillery college, until its destruction by fire on the 7th of March, 1862. The general character was Gotho-Moorish: the ceilings, cornices, and friezes were splendidly gilt, especially those in the *Sala del Trono* and *Sala del Recibimiento*: the inscriptions in one room gave the names of many kings and queens from Catalina, 1412, down to Philip II., 1562, whose shield quarters the arms of England in right of his wife, our Mary. Obs. the window of what was the *Sala de los Reyes*, from which the *infante* was let fall by a lady of the court of Henry III. in 1866—the lady herself being afterwards decapitated for her carelessness. In one of the now gutted rooms (the *Pieza del Cordon*) Alonso el Sabio ventured to doubt the sun's moving round the earth: thereupon his astronomical studies were interrupted by a flash of lightning, in memorial of which, and as a warning for the future, the rope of St. Francis was modelled and put up. The king wore the original as a penance.*

Descending next to the Eresma by *Puerta Castellana*, look up at the quaint Alcazar from the *Fuencisla*, near the *Clamores*, now doubly clamorous from chattering washerwomen, the Naiads of the rustling stream.

The cliff above *Fuencisla*, Fons stil-lens, is called *La Peña grajera*, because the crows nestled there used to peck the bodies of criminals cast down from this Tarpeian rock.

The cypress opposite the *Carmelitas descansas* marks the spot where Maria del Salto lighted unhurt; and in the

chapel is the identical image of the Virgin which saved her. This image was miraculously concealed during the time the Moors possessed Segovia, but reappeared on this site when the Christians recovered the town, and, thereupon the convent was built and richly endowed. See the pictures in the *retablo*, by Francisco Camilo.*

§ 6. MINT; CHURCHES; MUSEUM.

Now turn to the l. up the valley of the Eresma to the *Casa de Moneda* (Mint), which was founded by Alonso VII.: it was rebuilt by Enrique IV. in 1455, and repaired and fitted with German machinery by Philip II. in 1586. Formerly all the national coinage was struck here, as the river afforded water-power, while the strong adjoining *Alcazar* formed a safe treasury: in 1730 the gold and silver coinage was transferred to Madrid, and the copper coinage has been since removed to Barcelona.

Adjoining on a slope is *la Vera Cruz*, a very curious Romanesque church, built in 1204 by the Templars, but going to ruin. Notice the zigzag and billet posterns at the W. doorway. Its nave is 12-sided—in the centre is a walled chamber of two storeys, said to be on the model of the Holy Sepulchre. An inscription on the S. entrance marks the ides of April, *Æra* 1246.

Higher up is the *Parral*, a once wealthy Jeronimite convent, which nestles under a barren rock amid vines and gardens; hence its name and the proverb, "*Las huertas del Parral, paraíso terrenal*." It was built in 1494, by Juan Gallego; obs. the portal, once most interesting; the superb *coro* was raised in 1494, by Juan de Ruesga; the walnut *silleria* was elaborately carved in 1526, by Bartolomé Fernandez; the *retablo mayor* was painted in 1526, by Diego de Urbina, for the Pacheco family, one of whom, Juan, the celebrated Marques de Villena, founded

* Full details will be found in the tract of Alonso de Ribadeneyra, pp. 7 to 30.

* For this tutelar Virgin, consult the '*Historia y Origen*,' by F. Fro. de Sn. Marcos, 4to. Mad. 1692.

this convent on the site of his famous duel where, *asi cuenta la historia*, he defeated three antagonists. The once superb white marble sepulchres of Juan and his wife Maria, kneeling with an attendant, have been barbarously treated. The ceilings of the library and refectory are worth notice; the tower was raised in 29 ft. in 1529, by Juan Campero; in 1848 pigs were kept in the chapels.

Obs. the *Santa Cruz*, or Dominican convent, which was founded by Ferdinand and Isabella, as the *tanto monta* motto indicates; the *reja* and *retablo* were given in 1557, by Philip II. The church of Corpus Christi, in the Calle Real, ought to be visited—it is a beautiful specimen of an ancient Jewish synagogue, and is decorated in a similar style to Sta. Maria la Blanca at Toledo. In *San Juan* are the tombs of many of the Segovian *Conquistadores* of Madrid; e. g. Diez Sanz, Fernan Garcia, &c. Here also lies the historian of Segovia, Colmenares, ob. Jan. 29, 1651. *San Millan*, outside the walls is a very pure Romanesque ch., with external cloisters, date about 1250. The portal of *San Martin* is curious; obs. the tombs of Don Rodrigo in armour, and of Gonzalo Herrera and of his wife: the architect may look at a pretty *ajimez* window in the *Casa de Segovia*; at the bishop's palace, notice the granite front and figures of Hercules: obs. also the tower in the *Plaza de San Esteban*, a noble 13th-centy. tower of five storeys of elegant arcades, round arches alternating with pointed, and open *corredor*, or cloister, outside the church in which Juan Sanchez de Zuazo is buried. The *Puerta de Santiago* is Moorish; the granite portals and peculiar Toledan ball ornaments prevail in Segovia; the gate of *San Andres* is quite a picture.

The *Museo Provincial* is placed in the episcopal palace opposite *San Esteban* (look at its noble tower): it contains mere rubbish, consisting principally of bad and damaged portraits of monks and nuns, with representations of their legends and miracles, some of the

Latin couplets under the portraits afford ludicrous specimens of monkish invention, style, and prosody. Segovia, however, itself is a museum to the antiquarian ecclesiologist.

The city's prosperity once depended on its staple, wool, but now only a few poor cloth manufactories languish in the suburb *San Lorenzo*. In 1829 some improved machinery was introduced, which the hand-loom weavers destroyed. The *Cabañas*, or sheep-flocks of Segovia, furnished the fleeces, and the *Eresma* offered a peculiar water for washing the wool. The sheep-washings and shearings were formerly the grand attractions of the place; the vast flocks of the monks of the Escorial, el Paular, and other proprietors, were driven in May into large *Esquileo*s, or quadrangles of two storeys, over which a "*Factor*" presided. First, the sheep went into the *Sudadero*, and, when well sweated, had their legs tied by *Ligadores*, who handed them over to the shearers, each of whom could clip from 8 to 10 sheep a day. When shorn, the animals next were taken to the *Empedadero*, to be tarred and branded; after which the whole lot were looked over by the *Capatazes*, or head shepherds, when the old and useless were selected for the butcher; those spared were carefully attended to, as being liable to take cold after the shearing, and die.

From Segovia the traveller can return by diligence (daily) or by private conveyance to Villalba stat. (in 5 hrs.), and thence by rly. (in 1 hr. 20 m.) to the capital (see Rto. 1).

ROUTE 4.

MADRID TO TOLEDO, BY ARANJUEZ.

55½ m.

Railway to Aranjuez in 1½ hr.; 4 trains daily.—To Toledo in 3 hrs.; 2 trains daily. This route, as far as Aranjuez, is described in Rte. 123.

30 m. *Aranjuez*. *Inns*: Fonda de Embajadores, formerly Fonda del Infante; Fonda de Milanesea. Many persons stop here in going to or returning from Toledo. Toledo travellers must make an arrangement if they intend to stay at these hotels, as they are apt to overcharge. Pop., resident, 3800; during the court season the number is much increased.

Carriages may be procured at the station on the arrival of the trains. Fares, 16 reals the first hour, 14 reals the second, 10r. the course. It is, however, advisable to settle the terms beforehand.

This royal domain, with its elms, oaks, water-brooks, gardens, and singing-birds, is indeed a verdurous oasis in the midst of the treeless, waterless Castiles.

N.B.—To see the palace and gardens, and the *Casa del Labrador*, an esquila should be procured either at Madrid, or of the *Administrador del Real sitio* in Aranjuez. Here the Court resides sometimes in the spring.

Aranjuez is placed at the confluence of the rivers Tagus and Jarama. Several wealthy and noble families have built villas in the neighbourhood: the Marquis of Miraflores, Marquis of Salamanca, &c.

ARANJUEZ — ara jōvis — was originally, in the 14th centy., the summer residence of Lorenzo Suarez de Figueroa, *Maestre de Santiago*. It became a royal property when the mastership was merged in the crown under Ferdinand and Isabella. Charles V., in 1536, made it a shooting-villa, and Philip II. employed Herrera to construct ad-

ditional buildings. Much, however, was burnt by a fire, and more taken down by Philip V., who rebuilt a portion à la Française, leaving Charles III., Charles IV., and Ferdinand VII. to finish it.

The palace is placed near the Tagus, at the Madrid end of the village. A bald *Plaza de San Antonio*, a sort of French *Place du Carrousel*, with a *corredor* and iron railing, affords space for dust and glare. The interior of the palace contains some indifferent pictures, and fresco ceilings by Jordan, Mengs, Maella, the poor Conrado Bayen, and others. There are, however, three interesting pictures by Bosco, Jerome van Aken, a painter of the beginning of the 16th century, almost unknown out of Spain. They represent fantastic subjects and allegories in the style of Breughel, which were much praised by the authors of his time. China fanciers should particularly examine the porcelain *gabinete*, fitted up by Charles III., with the finest specimens known of *Buen Retiro* porcelain. The walls of this room are entirely covered with large plaques of porcelain, representing in high relief groups of Japanese figures; they are very finely painted and modelled. The looking-glasses, made at La Granja, add to the effect. The frames are composed of fruits and flowers. The artist who painted and modelled this room was Joseph Gricci, 1763, who was one of the artists brought over by Charles III. of Naples, when he established at Madrid in 1759 the fabric of *Buen Retiro* which existed previously at Capo de Monte. This porcelain is marked with the *Fleur de Lis* in colours, or gold: look also at the room in imitation of *Las Dos Hermanas* of the Alhambra. The mirrors and marqueterie of this palace are fine.

The look-out on the gardens over the *parterre*, the *jardines del Principe*, y *de la Isla*, with its shady avenues of oriental planes and cascade, is charming. Here, in spring, all the nightingales of Spain seem collected: and how sweet is "the melodious noise of birds among the spreading branches, and

the pleasing fall of water running violently." The gardener will take the visitor round the lions of the *Isla*; one of the fountains was painted by Velasquez, but is not now to be recognised; the others are fine, and play on great holidays and royal birthdays. The best objects to observe are la Puerta del Sol, the Fountain of the Swan, la Cascada, Labyrinth, Swiss mountain, Neptuna, Ceres, Bacchus, and the Tritons. The elms brought from England by Philip II. grow magnificently under this combined heat and moisture. They were the first introduced, says Evelyn, into Spain, where from their rareness they are as much admired as palm-trees are by us. One of them is shown, a gigantic tree, some 90 feet in girth.

The *Casa del Labrador*, or labourer's cottage, is another plaything of that silly monarch Charles IV. This cottage is richly fitted up with china, marbles, tapestries, and platina inlaid walls and doors. The walls of the back staircase are painted with scenes and subjects illustrating the costume, &c., of the time of Charles IV. The large saloon is painted by Maella. Obs. the malachite chair and table, a present from Prince Demidoff to the ex-Queen of Spain, Isabella. The chairs in the different rooms are worth notice. In one of these rooms there is an interesting collection of 20 ancient marble busts of Greek philosophers, brought hither by Charles III.*

The *Florera*, or *Jardin Ingles*, was laid out by Richard Wall, an Irishman.

It was at Aranjuez, March 19, 1808, that Charles IV., in order to protect his wife's minion Godoy, abdicated in favour of Ferdinand VII. Godoy, a vile tool of Buonaparte's, was thus saved to consummate his guilt by signing the transfer of Spain to France.

The royal breeding establishments near Aranjuez, like those near Cordova, were almost destroyed by the invaders, but restored by Ferdinand VII. Visit the stables; there are some fine *Padres y Garafones* for breeding from mares

and asses; the females are allowed to wander at liberty over a district of great extent. This establishment was renewed in 1876: English sires, dams, and groomers were then introduced.

Aranjuez has a noble *Plaza de Toros*, and a tolerable theatre. On a hill to the l. (going to Ocaña) is a pond, here called, as usual, the *sea*—*el mar de Ontigola*.

The rly. from Aranjuez to Toledo leaves the main line at

9½ m. *Castillejo* Junct. Stat.; thence a branch line to Toledo (2 trains daily in 1½ hr.).

Travellers who wish to go to the South from Toledo change carriages here; but it is preferable to start from Madrid (see 'Indicador').

TOLEDO.

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§ 1. HOTELS, LODGINGS, CAFÉ, BOOKSELLER.

16 m. TOLEDO STAT. *Inns*: *Fonda de Lino*, clean and reasonable, but it is small, and has only 3 really good bedrooms. Here an intelligent guide may be found who speaks French, Fermi Sanguino. At this hotel, or at the *Despacho Central*, in the Calle de Comercio, a carriage may be procured for 40 reals for one or four persons which will enable travellers to visit the different churches and sword manufactory with comfort. An au

* An entertaining account of Aranjuez during the reigns of Charles III. and IV. will be found in the 1st vol. of 'Lord Auckland's Memoirs.'

range must be made for a longer excursion. Luis Vazquez is strongly recommended: he owns the omnibus that goes backwards and forwards to the station. Fonda del Norte; Fonda de Ruano; both in the Cuesta del Alcazar, and chiefly frequented by Spaniards. *Casa de Huespedes*, kept by the Hermanas Figueras, Santa Isabel, No. 16, good and moderate; *Casa de Huespedes de Lazaro*, Calle Nueva, from 20 to 24 reals per day.

Café: de Dos Hermanos; Café Imperial.

Bookseller: Fando, Calle Ancha.

§ 2. BULL-RING; DEALERS.

Plaza de Toros; outside the Puerta Visagra: places for 9000 spectators; fights during August and September.

Teatre: a handsome theatre is in course of construction; performances now take place at the Teatro de Garcilaso in the Calle de Santo Tomé.

Dealers: Claudio Vegue, platería, Calle Ancha; Vicente de Pablo, Calle de la Obra Prima; Patricio Herencia, Calle Ancha.

Imperial Toledo, the navel of the Peninsula, "the crown of Spain, the light of the whole world, free from the time of the mighty Goths" (as its son Padilla addressed it), is a city of the past. Its former population of 200,000 souls has dwindled down to 18,275.

§ 3. HISTORICAL NOTICE.

Toledo is the capital of its district, whose hilly portions, *la Sierra* or *los Montes de Toledo*, divide the basins of the Tagus and Guadiana.*

Seen from afar, the view of the city is most imposing. This Durham of a once golden hierarchy offers a per-

* Full details will be found in the 'Memorias' of Eusebio Larruga, vols. 5 to 10. 'Historia de Toledo,' Pedro de Rojas, Conde de Mora, fol. 2 vols., Mad. 1654-63; 'Los Reyes Nuevos de Toledo,' Christóbal Lozano, 4to., Mad. 1784; 'Esp. Sag.' v. vi.; Ponz, 'Viage,' i.; Toledo en la mano. Sisto Parro, Tol. 1857, accurate and valuable. There is also a small compendio of this work; and 'Toledo Pintoresca,' José Amador de los Ríos, Mad. 1845; 'Album Artístico de Toledo,' Manuel Ascas, is valuable for the accurate translations from the Arabic by P. de Mayangos.

[Spain.]

fect contrast with Madrid, the modern capital, for here everything is solid, venerable, and antique. It has not been run up by academicians to please the hurry of a king's caprice, but is built like a rock, and on a rock. Like Rome, it stands on seven hills, and is about 2400 feet above the level of the sea.

The lordly Tagus, boiling through the rent or *Tajo* of the granite mountain, girdles it around, just leaving one approach by the land side, which is defended by Moorish towers and walls.

Inside the city, the streets, or rather wynds, are irregular, ill-paved, steep, and tortuous; but such intentional intricacy and narrowness rendered them easy to defend when attacked, and kept them cool in summer, however unpopular to travellers not in search of the picturesque. The houses are massive and Moorish-like, for the city was 350 years under their enlightened dominion. Each family lives in its own secluded castle, and not in flats or apartments as in Madrid. Here again we find the oriental *patio*, over which awnings are drawn in summer, as at Seville. Their areas are kept very neat, the rain-water being collected from them for domestic uses. Toledo, although long deficient in water, has always been a clean town; not, however, very healthy. The length of life averaging about 50 years. The climate is not agreeable; cold in winter and hot in summer, the hills reflecting back the sun's rays; but the river meadows are pleasant, and the Tagus is, indeed, a river, and not a dry ditch like the Manzanares. The Toledans, like their houses, are solid and trustworthy old Castilians, sober and *muy hombres de bien*. Here the glorious *Castellano* is spoken in all its purity of grammar and pronunciation, which is slow and guttural. To speak *en proprio Toledano*, has since the time of Cervantes been equivalent to "the best Spanish," ('*Viag. al Parn.*' vi. 253.)

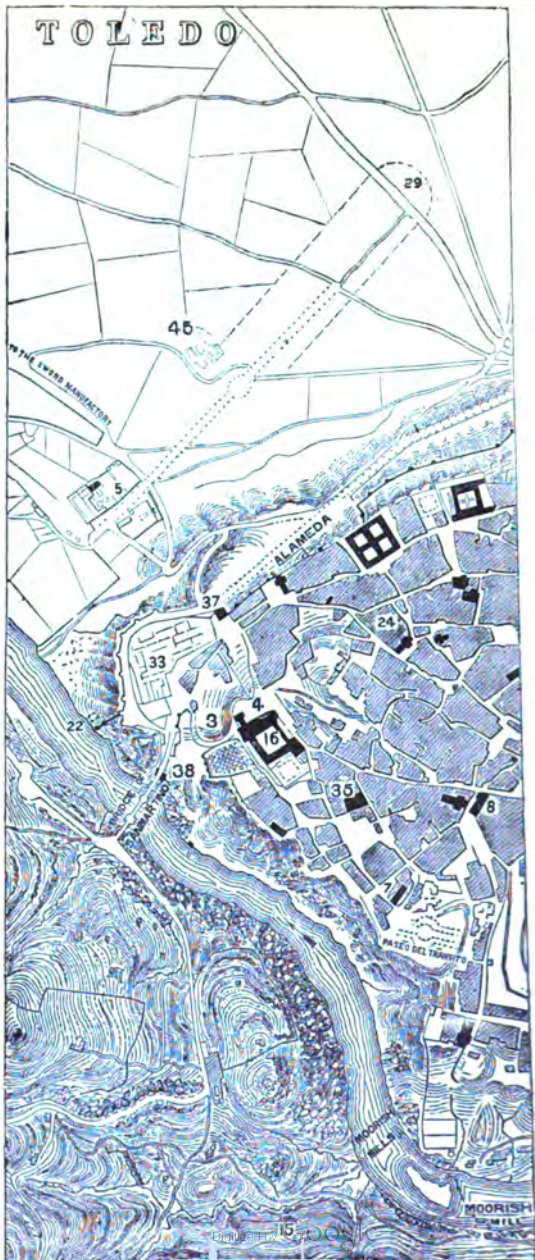
In the heart of the city towers the cathedral, around which cluster multitudinous churches and convents, many now silent as tombs. Even *Salamanca*, a city of learning, was scarcely more hardly treated by the invaders—Victor

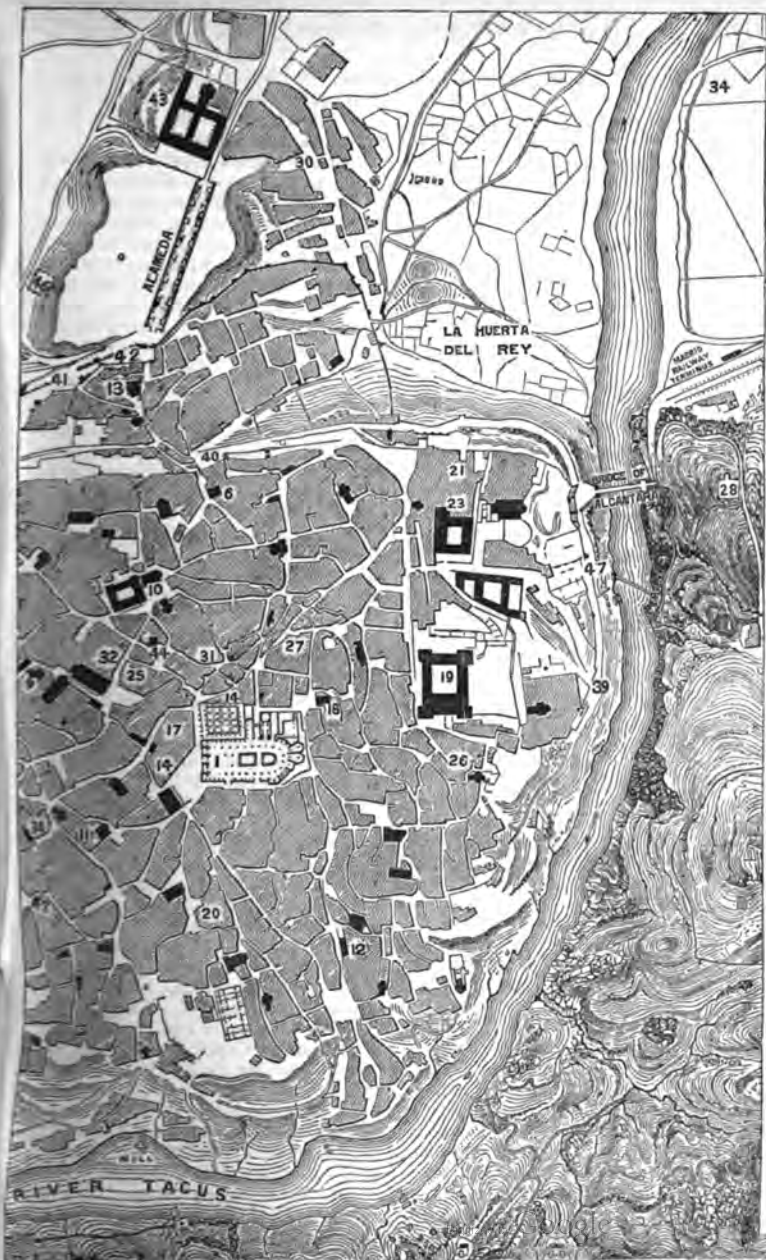
*Figure References for
Map of Toledo.*

Churches :—

1. Cathedral.
2. San Cristobal.
3. San Martin.
5. San Juan de los Reyes.
6. Santo Cristo de la Luz.
7. El Transito San Benito.
8. San Tomé.
9. San Roman.
11. San Vicente.
12. Santa Ursula.
13. La Purisima Concepcion, Benitas.

14. Biblioteca.
15. El Mirador.
16. Museo Provincial.
17. Palacio Arzobispal.
18. Theatre.
19. Alcazar.
20. Alcazar Rey Pedro.
21. Alcazar Wamba.
22. Baños de la Cava.
23. Capilla Arabe.
24. Palacio Arabe.
25. Casa del Nuncio Viejo.
26. Casa de las Templarios.
27. Casa de las Tornerias.
28. Remains of the Castle of San Ceivantes.
29. Circo Maximo de los Romanos.
30. Coliseo Romano.
31. Cueva de Hercules.
32. Inquisicion.
33. Palacio de la Cava and Rodrigo.
34. Palacio de la Galiana.
35. Ch. of Santa Maria la Blanca (formerly a Synagogue).
36. Taller del Moro.
37. Puerta del Cambron.
38. Puerta Doce Cantos.
39. Puerta S. Martin.
40. Puerta del Sol.
41. Puerta Lodada (formerly Visagra Antigua).
42. Puerta Visagra Nueva.
43. Hospital of San Juan Bautista.
44. Post Office.
46. Remains of Amphitheatre.
49. Ingenio (or Waterworks) for supplying the city with river water.





and Soult especially—than was *Toledo*, the see of the primate. What the foreign foe began the domestic reformer completed, as, by the appropriation of ecclesiastical revenues, the means were taken away by which this priestly capital, this Levite theocratic city, existed; they are only partly restored, the die is cast, and Toledo will decay and become a Thebes, in which the untenanted temples alone will remain. Formerly it contained, besides the cathedral, 110 churches, including 11 sanctuaries inside and outside the town. 59 remain:—viz. 2 Muzarabic churches, 9 Latin churches with their 12 assistant parishes, 15 nunneries and 21 chapels. Most of the churches which have been closed are in ruins. Of the 34 hospitals which formerly existed 4 only are left. Besides the university 4 colleges existed. The Roman ritual is used in the two Muzarabic churches, except on the anniversary of the patron saint to whom the churches are dedicated. Let no mere man of money or pleasure visit this gloomy, silent, and inert city, this ghost of a departed capital, which is without trade or manufactures; but to the painter, poet, and antiquarian, this widowed capital of two dynasties is truly interesting. Here the voice of the Goth echoes amid Roman ruins, and the step of the Christian treads on the heel of the Moor; here are palaces without nobles, churches without congregation, walks without people; the narrowness of the streets, by preventing carriage traffic, adds to that silence so peculiar to the ancient cities of Spain, and which at once, as Cervantes said (*Don Quijote*, ii. 19), strikes the ear of the stranger.

Toledo, when taken by Marius Fulvius, U. C. 561, 193 B.C., was "*urbs parva sed loco munita*" (*Livy*, xxxv. 22). The name has been derived from *Toledoth*, the Hebrew "city of generations," as having been their place of refuge when Jerusalem was taken by Nebuchadnezzar. No doubt many Jews did fly to "Tarshish," to the "utmost parts of the earth," in order to escape the calamities in Palestine; and certainly when Toledo was first taken by the Moors it was filled with He-

brews, who, resenting the Gothic persecution, facilitated the progress of the Berbers, who themselves were half Jews and half Pagans.

Conde interprets Toledo, as from the Arabic *attalah*, a place of look-out, and to this day the *Alcazar*, now undergoing a series of repairs, towers nobly over the city, its beacon and sentinel. Leovigildo, under whom the Gothic monarchy was consolidated, removed his court from Seville, and made Toledo the capital of Spain. His successor, Recaredo, brought the Peninsula entirely into the Christian fold, and hence here were held so many of those important councils, the records of which give such insight into the spirit and condition of that age; they in reality were convocations and parliaments, as the sacerdotal aristocracy united social and civil supremacy. The Goths, who have been so frequently stigmatised as destructive barbarians, repaired and improved the city bridges, and Roman walls; portions of their works yet exist, for Toledo was one of the few towns exempted from the decree of Witiza, by which so many others were simultaneously dismantled.

Wamba was the benefactor of Toledo, as is recorded in the inscription over the great gate, "*Erexit fautore Deo rex inclytus urbem, Wamba.*" This was indeed "a long time ago," for Wamba is the Japetus of Spain, and the phrase *en el tiempo del Rey Wamba* proverbially denotes a date beyond legal memory, "as old as the hills." Wamba was half-poisoned in 687 by Ervigius, and, when supposed to be dead, was clad as usual in a monk's dress for burial; and, therefore, when he recovered, was compelled to continue the cowl, which, once put on, can never be taken off. The quarrels between the usurper and rightful heirs weakened the Gothic government, and enabled the Moors, in 714, to subdue the divided kingdom; so afterwards, in 1492, the dissensions of the Moslems paved the way to their final defeat by Ferdinand and Isabella. The Jews of Toledo, when their Moorish friends seized their money, turned to the avenging Christian, and facilitated the

conquest of the city, in 1085, by Alonso VI., who thereupon took the title of Emperor of Toledo; he gave "himself seated on an imperial throne" for the armorial bearing on its shield, naming the Cid as its first *Alcaide*. Toledo, honoured by the sovereign and made the primacy of a rich clergy, was always loyal; thus, when Burgos disputed its new precedence in Cortes, Alonso XI. exclaimed, "Let Burgos speak first; I will speak for Toledo, which will do what I wish."

§ 4. WALK ROUND THE TOWN; GATES; PROMENADES.

First walk round this most picturesque old city, beginning at the north-eastern land approach; descend to the *Puerta del Sol*, a rich Moorish gate of granite horseshoe arches, with upper intersecting ones of red brick, and follow the old road which winds down by the church of *Santiago*; obs. its courtyard, portico, and absis; thence pass on to the *Puerta Visagra*. The old gate, which bore this name, will be found a little lower down, to the left; it is now blocked up, and therefore called *Puerta Lodada*. The name *Visagra*, said by some to be *Via Sacra*, the road by which Alonso entered in triumph, is simply *Bib Sakra*, Arabic "gate of the country;" and the rich cereal and pastoral district between Illescas and Aranjuez is still called *La Sagra*, Arabic "the open country, the support." With regard to the walls, there are two circumvallations; the inner, built by Wamba, runs up from the bridge of Alcántara under the Alcázar, by the gate of *Doce Cantos*, to the back of the Carmen calzado, to the bridge, to the gates of *Santa Cruz* and *Cambron*, and thence to the bridge of San Martín; the outer line, built in 1109 by Alonso VI., which also begins at the Alcántara bridge, keeps in the hollow by *Las Covachuelas* to the present *Puerta Visagra*, continuing thence to the *Puerta Lodada*, and then joining the old wall near *El Nuncio*, and thus enclosing the former Moorish gate.

The new *Puerta Visagra* was built in 1550, and as the inscription states, was dedicated to the Emperor Charles

V., by the *Ayuntamiento*, by whom it was adorned with the fine imperial eagle and shield. Among other sculptures of less importance, obs. the statue of San Eugenio by Berruguete or Monegro, and placed there in 1575. San Eugenio, one of the tutelars of the city, was sent by St. Denis to Spain, A.D. 65, and became Bishop of Toledo, but, going back to France, was murdered at St. Denis. His body, however, was discovered by Ramon, the second archbishop of Toledo, who was a Frenchman and who, in 1156, brought the right arm from France; Philip II. obtained the rest from Charles IX.

The *Alameda* outside this gate was planted in 1826 by the Corregidor Navarro, who laid out the gardens, now much improved, and *Plazuela de Marchan*; it extends to the *Puerta del Cambron*. The statues of Toledan kings, two at each end, are bad and heavy. They belong to the series at the Plaza de Oriente at Madrid, and were given to Archbishop Lorenzana by Charles III. In the suburb, *Las Covachuelas*, are some degraded Roman remains.

§ 5. HOSPITAL OF TAVERA; ROMAN CIRCUS; CRISTO DE LA VEGA; PALACE CASTLE; BATHS OF LA CAVA.

Close by is the hospital of San Juan el Bautista, commonly called, from being outside the walls, *el Hospital de Afuera*; it was built with four façades by Bartolomé de Bustamante in 1541, for the Cardinal Primate Juan de Tavera, whose *Cronica* is written by Pedro Salazar de Mendoza, 8vo. Tol. 1603. The magnificence led the envious to reverse the remark of their prototypes in Matthew xxvi. 8, and say, "Why is so much given to the poor?" The façade is unfinished, for although the founder left the care and continuance of the hospital to his heir, he could not bequeath his spirit of beneficence; it remained many years before it was finished, which the exterior is not yet. Enter the classical patio, and proceed by a colonnaded portico to the Doric chapel, whose portal was built by Berruguete; the

retablo of the small altar to the rt. was designed and painted by El Greco in 1509: it is in his worst style. The small picture above the altar to the l. is also by El Greco. In the centre of the chapel is the noble cinquecento tomb of the founder: the effigy is modelled from his actual body, and is guarded by the four cardinal Virtues, to which few cardinals were ever better entitled. The details on the whole are finely chiselled, and the cardinal's head is beautifully modelled. This was the last but not the best work of Berruguete, who died here in 1561 in the room under the clock; a fine silver chest and other church plate, saved from the invaders by the administrador Castañon, are now in the palace of the Duke of Medina-Celi in Madrid.

Upon leaving the Hospital turn to the rt. down the avenue of trees which skirts the walls, and obs. the *Puerta Lodada*, with the slits for arrows and the horseshoe arches above: this gate was built by Moorish workmen for Alonso VI. A fine outline of convents and palaces, all ruined by the invader, crests the hill, running by the lunatic hospital *el Nuncio*, to the pinnacled gate *del Cambron*.

Below to the rt. the remains of a long, wide Roman *Circus* can be distinctly traced: a little further on is the site of the prætorian temple, which was converted into a church by Sisebuto in 621; it is now called *el Cristo de la Vega*, called so on account of the old crucifix which occupies the front of the small church. The right arm of this image hangs down, and therefore several romantic legends have been attributed to it—*Vide* Becquer, *Obras*, and *Zorilla*, *Romances*. Examine well this curious basilica, with its absis and external round-headed sunken arch-work. Obs. the statue of Leocadia by Berruguete in a niche over the portal of the ch. It was originally in a similar position inside the adjoining gate of *del Cambron*, where the inscription which belongs to it still remains. The statue is Florentine in style, beautiful in form, and sweet yet serious in expression: the inscription embodies the vain prayer that Tadium, *Bore*,

Ennuï, the genius of Toledo, may be expelled by her. In this ch. were buried the tutelars of Toledo, *San Ildefonso* and *Santa Leocadia*, the events of whose lives have been so much illustrated by Spanish artists and authors. Leocadia, born in 306, was cast down from the rocks above by Dacian: a chapel was raised on the site of her fall, in which many councils were held: during one of which (in the year 660) angels appeared and removed the stone from her sepulchre; she forthwith arose "clad in a manto," and informed the president, Ildefonso, that "her mistress lived through him." (He had written a work in defence of the Virgin Mary.) The corpse was rediscovered at San Gisleme, in 1500, when Philip I. obtained a portion of it for the chapter of Toledo; the rest was removed by the relicomaniac Philip II. when fearful that the heretics would conquer the Low Countries. He received the remains at the cathedral in person, April 26, 1587. The 26th of April is still a grand holiday in her honour. Her urna was wrought in silver by Fr. Merino, 1587. The 10 baso-relievos represent the incidents of her life and removals of her body. Obs. in the garden behind the house of the sacristan 2 very curious tablets, with Arabic inscriptions, let into the wall of the house; and 2 pillars also inscribed. Excavations in this garden would probably lead to the discovery of interesting remains of the prætorian temple.

Above to the l. and growing, as it were, out of the rock, rise the remains of the *Palace Castle*, built by Wamba in 674, in order to command the W. approach of the city; the masonry is most massive. Below, on the river-bank, is a Moorish arched *alcoba*, with an Arabic inscription, which is called by some *los Baños de Florinda* (Arabic *Zoraida*), and more generally the baths of *La Caru*; this fair and frail one is said to have been bathing here when Roderick, the last of the Goths, beheld her charms from his terrace above. The sad results are matters of history.

The bridge of San Martin below binds rock to rock, and completes the picture. Now turn back, and re-enter Toledo by the *Puerta del Cambron*, rebuilt in 1576, when the old Moorish gate was pulled down. Read the inscription on the inside of the gateway, which belongs to the statue of Leocadia.

§ 6. SAN JUAN DE LOS REYES; MUSEUM.

Advancing, are the remains of the once splendid Franciscan convent, called *San Juan de los Reyes*, because dedicated to their tutelary apostle John by Ferdinand and Isabella, who built it in commemoration of the decisive victory at *Toro*; destined by the stern Ximenez for his reformed monks, it is now a *parroquia*. The site is well chosen, being truly royal and commanding. Obs. badges and symbols of the Catholic kings, and an infinity of votive chains, suspended outside by captive Christians who were delivered at the conquest of the kingdom of Granada, some of which have been used up for chain-posts! The portal, an exquisite gem, was finished by Alonso de Covarrubias for Philip II. This convent, which was one of the finest specimens of florid Gothic art in the world, was all but demolished by the invaders, who entirely gutted and burnt the quarters of the monks. The splendid chapel escaped somewhat better, having been used as a stable for their horses. Obs. the shields, eagles, badges, ciphers, coronets, and the fringing inscription so common at this period. The exquisite cloisters, with the pointed Gothic arches, deserve notice. A portion of the convent has been made into *el Museo Provincial*. Among the rubbish in it look for the fine bust in marble of Juanelo, by *Berruguete*: the portrait of Juan de Alca, by *Greco*, a Christ by *Morales*, and some old Spanish paintings on panel. Obs. the Arabic brims of wells with Cufic inscriptions, and Moorish wood-carvings. Cardinal Ximenez is supposed to have lived in a cell at the upper part of the Museum.

§ 7. SYNAGOGUES—SANTA MARIA LA BLANCA; EL TRANSITO.

Leaving the Museum, turn to the rt.: the immediate neighbourhood was formerly the *Juderia*, or Jews' quarter, in which two most singular synagogues yet remain. The first, now called *Santa Maria la Blanca*, was probably built in the 12th centy.; but in 1405, when the ferocious persecutor San Vicente Ferrer goaded on the mob against the Jews, it was converted into a church; so it remained until the Spaniards degraded it in 1791 to 1798, by converting it into a barrack and store-house. It is now kept in good repair, under charge of the Comision de Monumentos, but empty and unused.

Obs. the five aisles divided by polygonal pillars, which support horse-shoe arches; remark the circular patterns in the spandrels, the stars, chequer-work, and engrailed Moorish arches. The building is somewhat too high in proportion to the width; the ceiling is said to be made from beams of the cedars of Lebanon, and the soil below the pavement to have been brought from Mount Zion. At the South Kensington Museum there is a reproduction of one of the arches.

The other synagogue, although less ancient, is finer and better preserved; although consecrated to *San Benito*, it is called *el Transito*, from a picture of the death of the Virgin, which has, however, disappeared. The ch. was built in 1366, by Samuel Levi, treasurer to Don Pedro the Cruel, and in fact his Joseph, his Mordecai. His royal master, however, in 1360, being in want of cash, first tortured and then killed poor Levi, seizing his money-bags.* Levi had previously patronised the Jews, who soon became so rich and numerous that the former synagogue was too small, and this splendid "place of congregation," *synagōgē*, the precise *jama* or mosque of the Moor, was built in a mixture of the Gothic, Moorish, and Hebrew style; it must

* See, for curious details, ch. 7, 15, and 30 of the 'Chronica de Don Pedro.'

indeed have once been gorgeous, but now a gilt *retablo* with good paintings on panel conceals the lace-like embroidery, and a large crucifix occupies the place of honour in the temple of those who put their Messiah to death! the upper parts, being out of reach, have escaped better: obs. the honey-comb cornice, the rows of cugrailed Moorish arches, and the superb *artesonado* roof. A broad band with foliage contains the arms of Leon and Castile, and is edged with the 84th Psalm and Hebrew characters, and a damaged inscription. Isabel, in 1494, gave the building to the order of Calatrava: then the holy of holies was converted into an archive, and the galleries of the Jewesses used as the dwelling of the *custodio* or *conserje* of the church. Among the paintings on panel of the altar to the l. is represented a knight kneeling, considered to be the only portrait which exists of the Comunero Juan Padilla.

Outside the church of *el Transito* is the *paseo* of the same name. It was laid out and planted with numerous rows of trees in 1867: its N. side overhangs the gorge of the Tagus, from whence the river and the ruins of the ancient Moorish corn-mills are seen to advantage.

§ 8. SANTO TOMÉ.

Next visit the adjoining church of *Santo Tomé*, with a brick tower of Moorish character; inside at the W. end of the nave, to the rt. of the principal door, is the damaged masterpiece of *El Greco*. This Domenico Theotocopuli, called *El Greco* because a Greek by birth, settled at Toledo about 1577, where he died in 1625, and lies buried in the *San Bartolomé*. He imitated Titian and Tintoretto, and was also a sculptor and an architect. This picture, which shows how well he could paint when he chose, represents the burial of Gonzalo Ruiz, a descendant of the great Alcaide *Esteban Illan*, Conde de Orgaz, in 1312. The deceased had repaired this ch. and founded the convent of San Augustin. Adjoining this ch. is the *Cuartel de*

Milicias, once the palace of the Conde de Fuensalida, in which Charles V. was lodged in 1537, and where his wife Isabel died; it now belongs to a member of the family of the Marquis of Monistrol. A few minutes' walk from the ch. of Santo Tomé is the Plaza de Padilla, on which stood the house of Juan de Padilla and of his noble wife Maria, the leaders of the *Comunero* insurrection; his house was razed in 1522, by order of Charles V., when a granite pillar with a branding inscription was placed on the site; a memorial which in its turn was destroyed by the reformers of 1848, and a granite column with inscription in honour of Padilla erected in its place: This was removed by the government of 1866.

§ 9. BRIDGES.

Descend now to the bridge of *San Martin*. It consists of one fine pointed central arch, with four smaller arches; it was built in the 13th century, and broken in 1368 by Henry of Trastámara, and repaired by Archbishop Tenorio, a kinsman of "Don Juan," and a true pontifex maximus. Obs. in the tower a statue of *San Julian* by Berruguete, or Monegro, probably the latter. The bridge is very narrow, and is greatly elevated above the level of the river on account of the occasional floods which rush down through the rocky gorge, on the rt. crest of which towers the grand old city. The river, pleased to escape from its prison, meanders away amid *las Huertas del Rey*. Below all is repose, and the green meadow woos the lingering stream. There are some remains of the piers of an older and perhaps a Roman bridge. On the hills are the *cigarrales* or Toledan villas, not so called from the multitudinous *cigars* smoked therein, but from the Latin *siccus*, on account of the dryness. The words *secaral*, and *sequeral* in Spanish denote a dry locality, of the same kind as the *cigarrales*, "a place of trees." The correct Castilian term for a country villa is *Casa de Campo* or *quinta*, Arabic *Chennat chint*, "a garden."

The wild and melancholy Tagus rises in the *Albarracin* mountains, and disembogues into the sea at Lisbon, having flowed 375 miles through Spain, of which nature destined it to be the aorta. The Toledan chroniclers derive the name from Tagus, 5th king of Iberia; but Bochart traces it to *Dag*, Dagon, a fish, as, besides being considered auriferous, both Strabo and Martial pronounced it to be piscatory, Πολυΐχθυσ, *piscosus*. Grains of gold are still found by amphibious paupers, called *artesilleros* from their baskets, in which they collect the sand, which is passed through a sieve.

The Tagus, destined by nature for the water communication of these localities, but now useless, might easily be made navigable to the sea, and then united to the Xarama, would connect Madrid and Lisbon, and facilitate importation of colonial produce, and exportation of wine and grain: such a work has frequently been contemplated by *foreigners*, the Spaniards looking idly on; thus in 1581, Antonelli, a Neapolitan, and Juanelo Turriano, a Milanese, suggested the scheme to Philip II, then master of Portugal; but money was wanting, for his revenues were wasted in relic-removing and in building the useless Escorial.

In 1808, the scheme was revived by Fr. Xavier de Cabanes, who had studied in England our system of canals and coaches. He, who had before introduced diligences into Spain, now published a survey of the whole river.* Ferd. VII. thereupon issued an approving *paper* decree; and so the thing remains in projection to the present day. *Veremos!* for hope is a good breakfast but a bad supper, says Bacon. Meantime this Tagus, a true thing of wild, romantic Spain, is made for the poet and artist; how stern, solemn, and striking indeed is the lonely unadorned river!—no commerce ever made it a highway, its waters have reflected castles and dungeons, instead of quays

and warehouses; few cities have risen on its banks as on the Rhine, scarcely even a village. It flows away solitary and unseen; its waters without boats, its shores without life; no steamer has either civilised or cocknified its wild waters like those of the Rhone, the Rhine, or the Danube.

Now cross the bridge of *San Martin*, and ascend the road to the l., where, about 180 yards on, the geologist may observe "the gneiss almost perpendicular, with magnificent veins of granite crossing each other in every direction: in some the quartz, felspar, and mica occur in very large crystals: the quartz is often bluish, perhaps from kyanite. The veins are grey, and continue a long way on the heights above the river opposite the town: there are also very good specimens of graphic granite with large hexagonal crystals of mica." Soon a valley of rocks is reached, through which trickles a rivulet, where damsels wash their linen, and colour the grey stones with sparkling patches, cheering the loneliness with songs. Descend into this valley and follow the stream to the Tagus. The rugged cliff to the l. near *el Mirador*, is said to have been the Tarpeian rock of Jewish executioners. Having looked at the Moorish mills, reascend to the rt. into a scene made for Salvator Rosa, until, on reaching a chapel, Toledo reappears with its emphatic huge square *Alcazar* towering over rock, ruins, and river; then clamber up to the shattered castle of San Cervantes, a name which has nothing to do with the author of 'Don Quixote,' but is a corruption of *San Servando*; this sentinel outpost formerly guarded the approach to the bridge below, and the site still commands a most glorious view of Toledo. To the rt. beyond the river is the rose-planted *Alameda*, laid out at the beginning of the road to Aranjuez. The meadow opposite is a field of romance, and is still called to this day *la Huerta del Rey*, for here Alonso held a *cortes* when the Cid complained of his vile sons-in-law, the Counts of Carrion.* The ruins

* *Memoria sobre la Navegacion del Tajo*, Madrid, 1829, which reads like the blue book of the discoverer the source of the Niger, so desert-like are the unpeopled, uncultivated districts between Toledo and Abrantes.

* For the true history of this Moorish villa, see Gayangos (Moh. D. ii. 383).

scarcely deserve a visit: however, the traveller will here read '*La ilustre Fregona*' of Cervantes, and speculate on the mule's tail gambling '*Daca la Cola*.'

The bridge, like others over the Tagus, is called by pleonasm *el Puente de Alcantara*, the "bridge of the bridge;" it is formed of two arches and is built in massive stonework. The Roman one was repaired in 687 by the Goth Sala; destroyed by an inundation, it was rebuilt in 871 by the Alcaide Halaf; repaired in 1258 by Alonso el Sabio, restored again by Archbishop Tenorio about 1380, and fortified in 1484 by Andres Manrique. Examine also the tower at the city side and tête-du-pont, and the small statue by Berruguete of San Ildefonso, the *Divus tutelaris* to whom Philip II. dedicated the bridge, as is stated in an inscription. The portal at the other end is modern and in the usual vile style of cheap architectural ornamentation. From this bridge this city walls diverge, running to the rt. in double line; the upper one being that built by Wamba, the under and the more modern one that raised by Alonso VI. To the l. of the bridge obs. the *Ingenio*, or waterworks, the construction of which was commenced in 1868, upon the ruins of a former waterwork built by Juarcelo Turriano in 1568, which owing to the necessity of constant repairs lasted only until 1639. From that time, until a few years ago, Toledo has been supplied by the primitive machinery of donkey water-carriers, which have always retained their Moorish appellation of *azacanes*. Being built upon a rock, the city was without springs, and depended upon its river for a water supply, whereupon the Romans stemmed the defile of the Tagus with a gigantic viaduct and aqueduct, which ran from the *Puerto de Yébenes*, distant 21 m. Some remains may still be traced near the convents Santa Sista and Santiago, and its line is still called *el Camino de Plata*, the "road of silver." There was also an enormous *nāurah*, *noria* or water-wheel, 90 cubits high, which forced up water by pipes. This was

a work of the Moors, who introduced the hydraulics of the East. The amphibious Moslem loved cool water; for ablutions inside and outside are both pleasant and religious under a torrid sun; so where a Greek put up a statue, and a Christian a crucifix, he constructed a fountain or dug a well. The Toledan Moors were first-rate hydraulicists (see '*Moh. D.*' ii. 262): their king, Al-māmun, Ibn. Dhi-a-nūn, or Yahya, had a lake in his palace, and in the middle of his gardens a kiosk, from whence water descended on each side, thus enclosing him in the coolest of summer-houses, exactly like the device in the Kasr Dubarra, now existing at Cairo. Here also were made, by Az-Zarcal, the *clepsydræ*, or water-clocks, for the astronomical calculations of Alonso el Sabio, to study which Daniel Merlae came all the way from Oxford in 1185. The modern works which have been constructed to provide the town with water were finished in January 1870, since which time Toledo has been abundantly supplied.

§ 10. ALCAZAR.

Next visit the *Alcazar*, the *Atalaya* of Tolaitola, the palace and fortress of a city which it once defended and now adorns. It was the Amalekite *Kassabah*, to which additions were made in 1085 by Alonso VI.: the oldest portions overlook the Tagus. This Alcazar was much improved by Alvaro de Luna, and by Charles V. in 1548; he employed Alonso de Covarrubias and other distinguished architects, to add the fine façade and staircase, which Herrera completed for Philip II. The edifice was burnt in the war of succession by General Starremberg after much damage done by his troops, composed of German, Dutch, English, and Portuguese soldiers. The ruins were repaired by Cardinal Lorenzana, a munificent patron of literature, who converted the building into a *Casa de Caridad*, in which paupers were employed in silk-weaving. This great and good primate devoted his whole life and income to good works; he died in 1804, having resigned his primacy

for several years. When the French occupied Toledo they converted the Alcazar into a barrack, after having ejected the paupers and confiscated the funds of the charity. The edifice was afterwards burnt as a last legacy by Soult's troops when evacuating the half-ruined city; so Heidelberg had been treated by the hordes of Louis XIV.

Obs. the Covarrubias façade, windows, the *patio* with granite pillars, the fine staircase, and upper gallery decked with heraldic ornaments in the spandrels of the arches, which the invaders mutilated. In the saloons overlooking the river the widow of Philip IV., the queen regent, was confined during the minority of Charles II.; her mode of life has been graphically described by Madame D'Aunoy, and Dunlop, ii. 123. She was first the tool of the low adventurer Nitbard, and then of her base paramour Valenzuela. It is now a school for cadets; permission to visit it is readily given by the military officer in command.

Now proceed to the *Zocodover*, which is the principal square of Toledo. To readers of Lazarillo de Tormes and Cervantes the name will recall the haunt of rogues, and of those proud and poor Don Whiskerandos who swaggered and starved with their *capas y espadas*. *Suk* in Arabic, *Zoco* in Spanish, and *Soke* in English, signify a "market-place." This *plaza* is a fashionable promenade in summer, and a general lounge all the year round for Toledan idlers. It was for years the scene of national sports of fire and blood, of the *auto de fé* and the bull-fight.

Visit next the Gothic cathedral, to which the only widish street in Toledo leads.*

§ 11. CATHEDRAL.

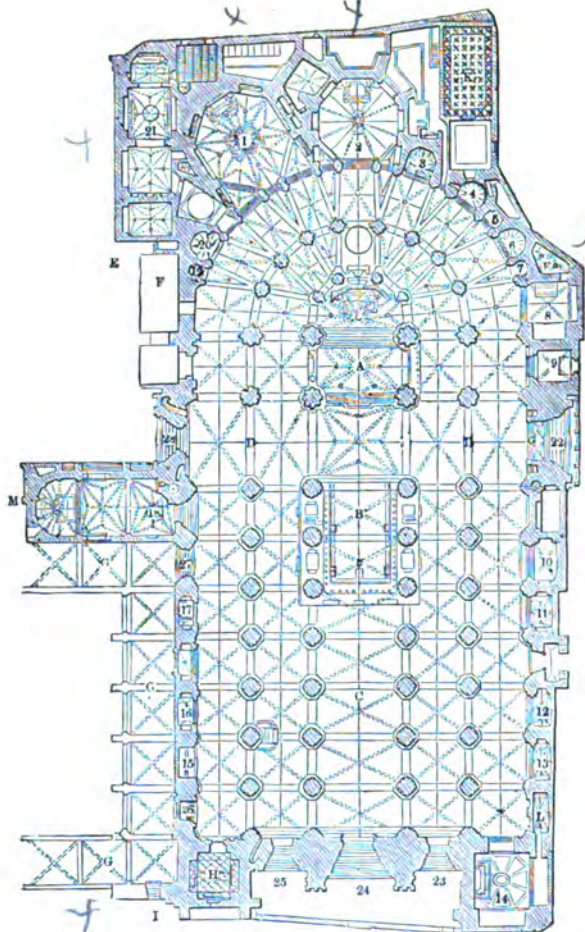
The *Cathedral* is said by the Church chroniclers to have been erected to the Virgin while she was alive; she is stated to have often come down from heaven to it, accompanied by St. Peter, St. Paul, and Santiago. Con-

verted by the Moors into their grand mosque, Alonso VI., at the conquest, guaranteed it to them; but the moment the king was absent, Bernardo, the first archbishop, backed by the queen Constanza, a native of France like himself, seized the mosque and dispossessed the Moors. The building was pulled down in 1226 by St. Ferdinand, a great destroyer of mosques, who himself laid the first stone of the present cathedral. Designed by Petrus Petri, it was completed in 1492, plundered in 1521 by Padilla's mob, and again in 1808 by the invaders under Gen. La Houssaye, the sacker of the Escorial. Previously it was a mine of wealth and art; thus Cean Bermudez enumerates 149 artists, who, during six centuries, were employed by the richest prelates of Spain to make this a temple worthy of the primacy, a dignity which was long held by the master-mind of the day. This church belongs to the pure vigorous style of the 13th century, and is not inferior to any of the great French cathedrals (*see* Street), and far superior in fine and rich furniture, picturesque effect and artistic objects of every kind.

The older archbishops of Toledo were great alike in peace and war; the *Rodrigos* headed victorious armies, the *Tenorios* built bridges, the *Fonsecas* founded colleges, the *Mendozas* and *Ximenez*, third kings and regents, founded universities; while the *Taveras* and *Lorenzanas* raised houses of charity and hospitals. These monuments, indeed, have been swept away by rude hands, foreign and domestic, but their memory abides, nor will the new lay appropriators easily either repair the outrages, or rival those works of piety and science, those offerings which the consecrated hands of old had laid on the altar.

The primate of Toledo has for suffragans, Coria, Cuenca, Palencia, and Sigüenza: the chapter was truly imperial, and consisted of nearly 100 dignities and prebendaries. Here, as at Leon and Burgos, the pope and king of Spain were canons, and the monarch was always fined 2000 maravedis for non-attendance in *coro* on the

* Consult Street's 'Gothic Architecture of Spain.'



PLAN OF TOLEDO CATHEDRAL.

- | | | |
|--|-------------------------|-------------------------------|
| A. Capilla Mayor. | 1. Chapel of Santiago. | 15. Chapel of Teresa de Haro. |
| B. Coro. | 2. " San Ildefonso. | 16. " N. S. de la Antigua. |
| C. Nave. | 3. " la Trinidad. | 17. " de la Piedad. |
| D. D. Transepts. | 4. " San Nicolas. | 18. " San Pedro. |
| E. E. Sacristies. | 5. " San Gil. | 19. " the Flagellation. |
| F. Entrance to Sacristy. | 6. " St. John Baptist. | 20. " Sta. Leocadia. |
| G. G. G. Cloisters. | 7. " the Presentation. | 21. " los Reyes Nuevos. |
| H. Steeple. | 8. " the Holy Ghost. | 22. Puerta de los Leones. |
| I. Bridge from the Arch-
bishop's Palace. | 9. " Sta. Lucia. | 23. " las Palmas. |
| K. Winter Chapter Room. | 10. " San Eugenio. | 24. " del Perdon. |
| L. Sacristy of Mozarabic
Chapel. | 11. " San Martin. | 25. " de los Escribanos. |
| M. Summer Chapter House. | 12. " de la Concepcion. | 26. " la Presentacion. |
| | 13. " Epiphania. | 27. " Sta. Catalina. |
| | 14. Mozarabic Chapel. | 28. " del Nino Perdido. |

three days from Christmas to St. John the Evangelist.

Before entering, examine the exterior and gates. The exterior itself is nowhere very striking or symmetrical, whilst the N.E. entrance is blocked up: the best point of view is from the W. side of the *Plaza del Ayuntamiento*, to which the grand façade looks. One tower only is finished, which ascend for the magnificent view obtained from it of the city and the suburbs: this tower was begun by Cardinal Tenorio and finished (in 1535) by Cardinal Tavera. It rises 325 feet high, from a square base to a Gothic middle storey, and terminates with a thin spire encircled as with crowns of thorns. The cupola of the other tower is after a design of *El Greco*. *La Puerta de los Leones*, at the extremity of the S. transept, is so called from the lions with shields placed on pillars. The deeply-recessed portal, with Gothic figures and niche-work, was wrought by Annequin de Egus, Alfonso Fernandez and Juan Aleman in 1466, in a beautiful white stone, which, soft at first, hardens with time; the upper works were restored in bad taste in 1776, by Mariano Salvatierra, by whom is the "Assumption of the Virgin." The exteriors of the Michael-Angel-esque bronze doors were commenced in 1545 by Francisco de Villalpando, and the insides were finely carved in wood in 1541 by Diego Copin, of Holland, and six other sculptors: but the tournaments, centaurs, &c., are scarcely suited for a Christian temple's entrance; the modern Ionic gate, on the S. side of the nave, is equally out of keeping with the Gothic style of the cathedral. The *Puerta del Reloj*, or *de la Feria*, at the end of the N. transept, is much blocked up by buildings, and is also disfigured by some modern red and gilt wood-work, which ill accords with the Gotho-tesquesque stone carvings; it is the oldest door of the cathedral, and the sculptures outside are worthy of notice: the bronze doors were cast to match those of the opposite gate, that to the l. is by Antonio Zurroño, 1713, that to the r. by Juan Antonio Dominguez. They

are also ornamented with carvings inside, which are older in date and better in style; the *Puerta del Perdon*, the great W. door, has six niches on each side, which are carried all up round the arch; the style is rich Gothic of the 15th century. The large centre door is covered with bronze embossed work with fine ornamentation and inscriptions; among them is the date 1337, when the doors were made.

The painted windows are superb. Look at them half an hour before sunset, when, as the aisles darken, these storied panes brighten up like rubies and emeralds. These windows (some of the earliest in Spain) were painted chiefly by foreigners; by Dolfn, 1418, by Alberto de Holanda, Maestro Christobal, Juan de Campos, Luis, Pedro Frances, and Vasco Troya. The subjects are taken from the Bible and legends of local saints, interspersed with the shields of the donors: they were finished in 1560.

The interior of the cathedral consists of five naves, supported by 84 piers; the length is 404 feet, the width 204; the central nave is the highest. The cloisters lie to the N., near the *Sagrario* and *Salas*, which contain the relics and pictures. The *coro*, as usual, is placed in the heart of the central nave, but, as the rich Gothic *trascoro* is not very high, the eye sweeps over it: the choir is a museum of sculpture; the under stalls were carved in 1495 by el Maestro Rodrigo: enriched with grotesque ornaments, they represent the campaigns of Ferdinand and Isabella, much in the style of Mazolino de Panicale. The name of each locality occupied by its representative is carved on each seat. Obs. particularly, in these authentic contemporary records of citadels, arms, and costume, the surrender of the Alhambra. The upper stalls are in a perfect classical contrast, being embroidered with a prodigality of ornament; above them, in alabaster, or in most ivory-looking marble, is the genealogy of Christ, while the niches are divided by candelabra pillars resting on heads of cherubs. The seats

themselves are separated by red marble columns. The inscription placed here by Cardinal Tavera in 1543 tells the truth. "Signa tum marmorea tum lignea celavere hinc Philippus Burgundio, ex adverso Berruguetus Hispanus; certaverunt tum artificum ingenia, certabunt semper spectantium judicia:" and in passing judgment it is not easy to distinguish the works of one master from those of the other; of the 79 stalls, the 35 on the *Lado del Evangelio* are by Vigarny, who died here in 1543, and was buried near his works. The Primate's throne, and the Transfiguration over it, a subject which from its very nature is ill adapted for solid materials, was carved by Berruguet; the 35 stalls opposite were also carved by him. Obs. also in the *coro* the exquisite *atriles*, or reading-desks, of gilt metal, wrought with Scriptural bas-relief divided by female figures, a truly Florentine-like masterpiece of Nicholas de Vergara and his son. The *fucistol* or *lettern*, consists of an eagle on a Gothic tower, with statues in niches, and is excellent. The black wooden image of the Virgin before it is very ancient. The *reja* which surrounds the altar, the gilt pillars which support the curtains and the candelabra, are of the cinquecento taste, and the works of Villalpando and Diaz del Corral. The large *reja* at the entrance of the *coro* deserves a special notice, nothing can be finer than the style of the ornamentation. It was finished in 1548 by Domingo de Cespedes and Fernando Bravo.

Passing *Entre los dos Coros*, observe the two pulpits of metal gilt, placed on short marble columns, and of exquisite workmanship, like the richest plate. These, worthy of Cellini, were made from the bronze tomb raised for himself by Alvaro de Luna, and broken up in 1449 by Henry, Infante of Aragon, when soured by his defeat at Olmedo; whereupon Alvaro sent him a copy of verses on this paltry revenge, while Juan de Mena (Cop. 264) condemns the uncivilized Vandals, whose "hearts were harder than the bronze." The metal

figures were so articulated as to rise up and kneel when Mass was said. The glorious *reja* was wrought in 1548 by Villalpando.

The *Capilla Mayor* was enlarged by Cardinal Ximenez; but the rich Gothic work at the sides is older and finer, and formed part of the original work of Tenorio. The lofty and superb Gothic *retablo*, which is ascended by jasper and coloured steps, with five divisions, contains carvings of the life of the Saviour and Virgin, executed about 1500, by 27 artists under the directions of Enrique Egas and Pedro Gumiel (*see* Pardo). The whole is *estofado*, or painted and gilt. Here are the tombs of the ancient kings, *los Reyes Viejos*; to wit, of Alonso VII., Sancho el Deseado, Sancho el Bravo, the Infante Don Pedro, and some other princes. Here also lies buried the Cardinal Mendoza, ob. 1495. This high-born and great prelate almost shared the sovereignty with Ferdinand and Isabella, whence he was called Tertius Rex; he united religious with ministerial power. Obs. the beautiful and infinite details of pinnacles, winged angels, and statues in niches, among them the statue of Alonso VIII., the conqueror, and, *al Lado del Evangelio*, that of the bearded Shepherd San Isidro, who led the Christians to victory at *las Navas de Tolosa*, and, opposite, that of the "good Alíaqui," who interceded on behalf of the Frenchman Bernardo.

Next observe the sober Gothic *Respaldo del Coro*, erected by Archbishop Tenorio in the 14th century, and one of the finest things in the church, which contrast with the *transparente*, a work of the 18th century, which is the boast of the Toledans; it was wrought by Narciso Tome, a heresiarch of Churriguierism. Obs. in this "fricassée of marble" the figure of *San Rafael*, head downwards, with his legs kicking out above him in the air. He holds in his rt. hand a huge gilt fish. The Archbishop Porto Carrero imported quarries from Italy for this and similar churrigueresque ornamentations: he ought to have been called *Porto Carrara*. He was the prime mover of Philip V.'s

succession; this kingmaker lies buried opposite the Capilla del Sagrario, with the epitaph "Hic jacet pulvis cinis et nihil." In spite, however, of its absurdities, it evinces much invention, and great workmanship and mastery over material; unfortunately a fine old *retablo* and pictures were destroyed, as at Leon, to make room for this huge monstrosity in marble.

Next visit the adjoining chapel of *Santiago*, or *el Condestable*, erected in 1442, in the richest flamboyant Gothic, by that great "imp of fame," the Constable Alvaro de Luna, as his family burial-place; as he was master of Santiago, the *Veneras* or scallop-shells abound, as also do his *canting* arms, "gules party azure, a crescent (Luna) reversed argent." The original bronze tombs, it is said, were converted into pulpits, and the present sadly mutilated ones, of alabaster, were sculptured by Pablo Ortiz in 1489, and erected by Maria, daughter of Alvaro. The armed *Maestre*, who was executed at Valladolid, in 1451, by his ungrateful sovereign, lies with his sword between his legs, while knights clad in hauberk mail kneel at each corner of the tomb; by his side is the tomb of his wife, Juana de Pimentel, ob. 1489, for the repose of whose soul two monks and two nuns at the opposite angles are praying: the portraits of the deceased form part of the *retablo* of the altar mayor: that of the constable to the l., that of the wife to the r. of the central panel, which represents the descent from the cross. Under these tombs there exists a vault which had to be repaired at the beginning of this century. The workmen who entered it said that the skeletons of Don Alvaro and his wife were found seated at a table, the head of Don Alvaro being placed before him. Observe also the once gilt tomb of Juan de Zerezuela, Archbishop of Toledo, ob. 1422; he was half-brother to the Constable, and the tombs of his uncle, Archbishop Don Pedro, and of his son Don Juan. Obs. the laurel leaves on the head wreathed like a turban.

Visit also the most beautiful *Capilla de los Reyes Nuevos*, the chapel of the

new or later kings, as compared to those older ones buried near the high altar. The original tomb-house was built in 1374 by Enrique II.; it was reconstructed in 1531, for Cardinal Tavera, by Alonso de Covarrubias and Alvaro Monegro; heralds in tabards marshal the stranger into this chamber of departed royalty; here, under white and gold niches of richest Cellini plateresque embroidery, repose Enrique II., ob. 1379, his wife Juana, ob. 1381, their son Juan I., ob. 1390, his wife Leonora, ob. 1382 (their effigies knelt at the *Presbiterio* (Enrique III., ob. 1407, his wife Catalina (daughter of our John of Gaunt), ob. 1419. Juan II., by whose orders the first chapel was built, lies buried at Miraflores, but his statue is placed here among his ancestors, kneeling on a bracket. The five paintings under glass are by Maella. *N.B. This chapel must be visited before 9 A.M.*

Every other chapel must be visited. In *San Eugenio* an arch and tomb of elaborate *turkish* work made for Fernan Gudiel, who died in 1278. It is an interesting specimen of Moorish decoration. The inscriptions in Arabic characters, *felicity and prosperity*, are very commonly employed in Arabian monuments. In the chapel *Santa Lucia* some ancient monuments and inscriptions exist of the 13th centy.; notice a good painting of the Martyrdom of St. Peter, and outside to the l. another of St. John with a lamb, and full of effect. In the *Capilla de Nuestra Señora de la Antigua*, obs. the rich Gothic work of the deep-recessed niche of the Virgin's image. In *la Adoracion de los Santos Reyes*, observe the stone portal painted in red, blue, and gold; the *retablo*, the *reja* with twisted bars, and the picture of the dead Saviour.

The chapel of *San Ildefonso* was founded by Rodrigo, Alonso VIII.'s fighting primate. It was much improved by Gil de Albornoz, who is buried here, ob. 1350. His tomb is a masterpiece of Gothic niche and statue work, but is much mutilated. Next obs. that of his nephew Alonso, Bishop of Avila, ob. 1514, which is a charming specimen of cinquecento, with a raised

work of birds, fruit, &c., picked out in white and gold, which canopies the *urna* on which the prelate lies. Near in a niche is the sepulchre of Inigo Lopez Carrillo de Mendoza, with the curious cap and jewel of the period; he died in 1491 at the siege of Granada. Close by is the tomb of Archbishop Juan de Contreras and of Cardinal Gaspar Borja, ob. 1645. The modern altar, with its poor statuary, is by the commonplace Ventura Rodríguez. The marble medallion to the rt. of the altar represents the bust of San Ambrosio, that to the l. the bust of San Cansian. This noble Gothic chapel is also illustrated with sculpture relating to the tutelar San Ildefonso, who was originally buried in the ch. of *el Cristo de la Vega*, and whose legend has afforded subjects to Murillo and the best Spanish artists.

San Ildefonso (whose grand festival takes place here Jan. 22) become primate of Toledo, where he died in 617, and was buried at the feet of Santa Leocadia; his body at the Moorish invasion was also carried off, and was long lost, until, about the year 1270, a Toledan shepherd was caught in the cathedral at Zamora; suspected of being a thief, he replied, "San Ildefonso appearing in person, led me here and vanished:" thereupon Alonso VIII. dug the site, and a body was found, a chapel was built, and miracles were daily worked; see the details in Ortiz (Chr. xiv.). As Zaragoza claimed the primacy of Aragon because the Virgin had come down from heaven to visit Santiago there, so Toledo owes its elevation in Castile from her coming down to this San Ildefonso; accordingly Cardinal Rojas erected a shrine over the exact spot, which rises in a lofty pyramidal pile of open gilt carved Gothic work; observe his arms and portrait. The beautiful basso-relievos by Vigarny represent San Ildefonso preaching his remarkable sermon, and his receiving the *casulla*; behind is the real slab on which the Virgin's feet really alighted: encased in red marble, it is railed off, and inscribed, "*Adoramus in loco ubi steterunt pedes ejus.*"

The older motto, according to Ortiz, ran thus—

"Quando la Reina del cielo
Puso los pies en el suelo
En esta piedra los puso;
De besarla tened uso
Para mas vuestro consuelo."

The multitude have worn away the stone with their kisses, as at Zaragoza and Santiago. Obs. also the portrait of Esteban Illan, the renowned alcaide and faithful friend of Alonso XI.

Next visit the *Capilla Mozarabe*, the Muzarabic chapel, which is placed under the unfinished tower; the *retablo* of the altar consists of a fine *Annunciation* in mosaics, which was executed in Rome in 1800. Ask for the first printed copy of the Muzarabic ritual (1502): it is in beautiful preservation. This peculiar ritual was re-established here in 1512, by Ximenez, to give the Vatican a hint, that Spain had not forgotten her former spiritual independence; in fact, however ultra-Romanist the policy and practice of Spaniards has apparently been, they have always resisted the *real* dominion of the *foreign* pontiff. This is the only place in Toledo where the Muzarabic ritual is daily performed. (*Service is said daily at half-past eight o'clock.*)

The wall at the W. end of this chapel was painted in fresco by *Juan de Borgoña* in 1514, and represents the battle of Oran, which was plumed, defrayed, and headed by Ximenez in person; hence the saying, "*Pluma, Purpura y Espada, solo en Cisneros se halla.*" Remember that Spaniards generally, call Ximenez, *Cisneros*.

Next visit *la Sala Capitular de Invierno*, the winter chapterhouse: the ante-room has a Moorish ceiling. The fine wardrobe at the l. was made for the Archbishop Silices (tutor to Philip II.), in 1549–51, by Gregorio Pardo, a pupil of Berruguete, the one opposite was carved in 1780 by Lopez Durango. The square portal was executed by Bernardino Bonifacio, and the doorway by Antonio Gutierrez in 1504, after designs of Antonio Rodriguez,

the expense being defrayed by Ximenez. They are among the earliest specimens of the *renaissance* style in Spain; obs. also the 3 elaborate niches with rich finials. On entering the *sala* first look up and down at the pavement, and the glorious *artesonado* ceiling, the work of the celebrated Lopez de Arenas, and Francisco Lara. The walls are decorated with a series of paintings, executed in 1511 for Cardinal Ximenez, by Juan de Borgoña, and which resemble Pietro Perugino in style. The best are the Nativity of the Virgin—her meeting St. Elizabeth in a rocky scene—the Gift of the *Casulla*—a pretty “Holy Family” near the throne, and a “Last Judgment,” which covers the whole of the wall above the entrance doorway. Above the seats are hung portraits of the primates, 94 in number—that of *Sandoval* is by Tristan—which, from Ximenez downwards, are genuine. Obs. that of Arch. Carranza de Miranda (ob. 1576), who figured at the Council of Trent, was also the Confessor of our Mary, and stood by the death-bed of Charles V.; dying at last at Rome, a victim of the Spanish Inquisition.

The *Sagrario*, *Sacristia*, *Ochavo*, and other saloons which contain the pictures, relics, &c., were planned in 1563 by Cardinal Quiroga, begun in 1566 by Juan Bautista Monegro for Cardinal Rojas, and finished by Archbishop Moscoso in 1652–8. The grand entrance, with coloured marbles, to the *Capilla del Sagrario*, was erected in 1610 by Cardinal Rojas, nephew of the Duke of Lerma, minister to Philip III. His family is buried in the *Capilla Santa Marina*: obs. the tombs, inscriptions, roof, and frescoes by Caxes and Carlucho. The ceiling of the *Salon de la Sacristia* is painted by Luca Giordano with the standing local miracle of the Virgin's gift of the *Casulla*: obs. the artist's own portrait near the window to the l. of the altar. Among the best pictures are a Venetian-like Martyrdom of Santa Leocadia by Oriente, with a fine figure in black near a pillar—*el Calvario*, or Christ bearing his Cross, by *el Greco*; also by him a Nativity and an Adoration, and some

Apostles. Inquire particularly for a small *San Francisco*, a carved image of about 2½ feet high, by Alonso Cano, which is a masterpiece of cadaverous ecstatic sentiment. In the *Vestuario* are other pictures, and among them a Julio II. equal to Vandyke; a Nativity and a Circumcision by Bassano; a sketch by Rubens of St. George and the Holy Family; an Entombment, by Bellino. The *Ochavo* is an octagon, completed in 1630 by a son of *El Greco*, with most precious marbles, and a dome painted in fresco by F. Rico and Carreño. This is the place where the relics of the church are kept. Obs. the fine reliquaries of gold, silver, ivory, and rock-crystal. They date from the 12th to the 18th century, and are chiefly presents from Spanish and foreign princes; they possess great artistic merit. There are 116 in all, without counting the silver busts, statuettes or urns containing the bodies of Santa Leocadia, and San Eugenio. The quantity of church-plate once made this room rival that of Loreto; the chief articles were removed to Cadiz upon the French invasion. The invaders, however, gleaned pretty well, having taken about 23 cwt. of silver from this cathedral alone! The admirer of old plate will examine the silver-gilt urns, made for the bodies of San Eugenio and Santa Leocadia for Philip II., by Francisco Merino, 1565–87; a statue of St. Ferdinand in silver. In another room is kept the fine Gothic *Custodia*, a masterpiece of Enrique de Arce; it was finished in 1524, and weighs 10,900 ounces, independent of the gold cross on the top, said to be made with the first gold brought by Columbus to Europe. The identical cross of Cardinal Mendoza, which was elevated in 1492 on the captured Alhambra; the sword of Alonso VI. the conqueror of Toledo. Notice also an *Incensario*, made in the shape of a ship; a Gothic spire-shaped *relicario*, which branches out like an *épergne*; a precious vessel encased with antique gems: the huge silver allegories of the four quarters of the globe are more valuable for material than fine art.

But the "Great Queen" of this cathedral is the image of the Virgin, carved of black wood; it was saved (*se dice*) in 711 from the infidels by one Godman (Goodman), an Englishman, who hid it in a vault, from whence it reappeared at the reconquest of Toledo. It is seated on a silver throne made in 1674, under a silver-gilt canopy, supported by pillars. The superb crown and bracelets of precious stones, made in the 16th century, were stolen in 1868. In a wardrobe near the Custodia, the famous manto of the Virgin is kept, it was embroidered with pearls in 1615: the following materials were employed: 257 ounces of pearls of different sizes; 300 ounces of gold thread; 160 ounces of small pieces of enamelled gold, and 8 ounces of emeralds and precious stones. Her rings, necklaces, and trinkets are countless. Notwithstanding the quantity of objects of every kind which were carried off by the invaders, many remain of great importance. Since the robbery in 1868, it is most difficult to see them. Among the historical objects worthy of special notice at the cathedral are the fine illuminated Bible, a present from San Luis, Bishop of Toulouse, the banners from the battle of Las Navas, the flag with the arms of the League which hung from the gallery of Don Juan of Austria at the battle of Lepanto. This flag, with several smaller ones taken from the Turks, is hung out on the first Sunday in October, the anniversary of the battle, from the transept of the cathedral. Travellers must not fail to look at the splendid church *vestments*, frontals, &c. They are kept in a room near the Patio del Tesorero, near the sacristy. Obs. the tent-hangings of gold twine, embroidered with the arms and motto of Ferdinand and Isabella, Tanto Monta, the fine embroideries of the 15th and 16th centuries, and banner given by Cardinal Ximenez.

The elegant *Gothic cloisters*, full of sunshine and flowers, were erected by Archbishop Tenorio, on the site of the *Alcana* or Jews' market. As the Israelites would not sell this coveted

Naboth's vineyard, the pious prelate instigated the mob in the year 1389 to burn the houses of the unbelievers, and he then raised this beautiful enclosure on their foundations. Part of the walls were painted at the end of the 18th century by Bayeu and Maella, the old fresco paintings being much damaged.

Visit the *Capilla de San Blas*. In the *retablo* is a grand picture, painted in 1584 by Luis de Velasco, by whom also is the Incarnation, which is not the work of Blas del Prado; it represents the Virgin, Saints, and the armed infante Fernando, who refused the crown on the death of Enrique III. The old frescoes inside the upper arches are of the 14th centy. They belong to the school of Giotto, and are supposed to have been painted by Sarnina. They must be looked at with attention, in the middle of the day, for the light is bad: they are of the highest interest. In the elegant *urna* in the centre, the work of Fernan Gonzalez, lies the founder of the chapel, Archbishop Tenorio, ob. 1399. Near lies Arias, Bishop of Placencia, and the friend of Tenorio; the David and Lion are painted by Jordan. You ascend to the upper portion of the cloisters, which were finished by Ximenez, by a magnificent staircase. A door to the E. leads to the *Sala Capitular de Verano*, the summer chapterhouse, in which used to be kept three excellent pictures, called *la Espada, el Pajaro, and el Pez*; these were painted in 1584 by Velasco, although they have long been erroneously attributed to Blas del Prado: they are now in the chapel under the finished tower. The different gates or entrances to these cloisters deserve notice. The beautiful *Puerta de Santa Catalina*, with its recessed arch inside, was built by Gutierrez de Cardenas, who with his son are placed adorning the Virgin de *la Antigua*, his wife and daughter being opposite. Look then at the *Capilla de la Pila Bautismal*, where the font is made from part of the destroyed bronze of Luna. *La Puerta Nueva, or de la Presentacion*, of the date 1565, is

exquisite; it was wrought in the transition style from the Gothic to the plateresque, by Juan Manzano and four other sculptors. The Corinthian front has been, however, attributed to Berruguete. The *Puerta de los Canonicos* in la Capilla de la Torre, by Covarrubias, is in the same elegant transition style.

The once beautiful plateresque gate *del Niño Perdido*, "of the lost child," which leads from the cloisters into the Calle Arco del Rey, was erected in 1565 by Toribio Rodriguez. This little Cupid of Spanish mythology has been the theme of many a pen and pencil. Obs. the fresco painting around the gate (inside), which represents the capture and the crucifixion of this *typical* child, by Jews.

The library, a noble saloon, is well lighted, and free from dust; indeed, little enters here save the light and air of heaven. It contains a good collection of MSS.; a Bible of San Isidoro; the works of St. Gregory, in 7 vols. of the 13th centy.; a fine Talmud and Koran; a Greek Bible of the 10th centy.; an Esther in Hebrew; some MSS. of the time of Dante; a Pliny of the 10th centy., and a fine Bible in several volumes illuminated for Cardinal Ximenez; a missal of Charles V.; and many others of the age of Leo X. The printed books, of which most are Italian, were given by Lorenzana, who bought them at Rome.*

§ 12. ARCHBISHOP'S PALACE, AND TOWN-HALL.

In the W. Plaza of the cathedral is the archbishop's palace, the fine portal of which was made by order of Tavera for his *Hospital de Afuera*, but appropriated by his successor. There is here a library open to the public.

* The Holy Week ceremonies are very fine at Toledo, and well worth seeing. At Corpus Christi the splendid tapestries are hung round the Cathedral during the octave, and the fine custodia and banners carried in procession. The Tutelar Saint's festival, San Ildefonso (Jan. 22), is also a great day at Toledo. The carpets, jewels, and choir must be seen after 2 P.M.

The adjoining *Casa del Ayuntamiento*, or mansion-house, was built by Domenico Greco. On the fine staircase are some admirable verses addressed to the municipality, *desechad las aficiones, codicias, amor y miedo*, &c., excellent theories on paper, most excellently neglected in Spanish practice.

§ 13. HOSPITAL OF SANTA CRUZ.

Near the Zocodover is the *Hospital de la Santa Cruz*, which is now converted into a college for orphan sons and daughters of officers; it has not, however, been much injured by the transformation, and continues to be one of the gems of the city. It was founded in 1504 by Pedro Mendoza, the great Cardinal de Santa Croce. No chasing of Benvenuto Cellini's can surpass in richness the portal, over which the Invention of the Cross is placed, with the kneeling founder and Santa Helena. The general style of the edifice is in the transition from florid Gothic to the classical and Renaissance. It was finished in 1514 by Enrique de Egas, for whose exquisite chiselings the creamy stone, *la piedra blanca*, seems to have been created. A superb *patio* is enriched with the arms of the proud Mendoza, and their motto *Ave Maria gratia plena*. Obs. particularly the two beautiful *patios*; the staircase, which, with its ceilings, balustrades, &c., baffles description. The chapel, one fine long nave, is unfinished, nor is the altar placed where it was originally intended. There are some bad pictures by *L. Giordano*, and a portrait of the founder.

Many of the large buildings in this overhanging corner of Toledo are said to occupy the site of the old Moorish palace of Gafadre.

§ 14. MOORISH MOSQUE; CRISTO DE LA LUZ.

In the *Calle del Cristo de la Luz* there is a small church, which is undoubtedly one of the most interesting buildings in Spain. It was originally a mosque, and from its similarity to the one at Cordova, is anterior to the 11th centy. It is divided into nine

compartments by four circular columns, from the capitals of which spring 16 round horseshoe arches. One or two of the capitals certainly belong to some Visigothic construction. The nine small vaults formed by the intersecting ribs are varied in design, and very remarkable. Here Alonso VI. heard the first mass on entering Toledo as conqueror in 1035. This mosque was given to the Templars in 1186, and at that time was added the brickwork absis. Obs. the mural painting of Saints lately discovered, of the 13th century.

§ 15. CONVENTS AND CHURCHES.

Not far from the *Cristo de la Luz* is the convent of Santo Domingo el Real, which must be visited early. The effect of the nuns in the choir is most picturesque. In the sacristia is a well preserved Christian sarcophagus of the 4th or 5th century.

Do not fail to visit the nunnery of *Santiago* or *Santa Fe*; the views from the *mirador* and *azotea* are most charming; the interior has two fine patios, enriched with pillars and porcelain tiles: the chapel is elaborately decorated, and has a semi-Moresque oratory near the *coro*. In the *Sala Capitular* are some pictures, and a Dead Christ, attributed to Alonso Cano. The nuns, 15 in number, are noble ladies, *Caballeras*, and wear the white robes and red cross of the order of Santiago.

San Juan de la Penitencia, founded for the Franciscan order by Cardinal Ximenez in 1511; the chapel is plain, and has been unfortunately white-washed; the ceiling is of Moorish *artesonado* character, but dilapidated. Here also is the fine tomb of Francisco Ruiz, Bishop of Avila, a friend of Ximenez, and by whom the edifice was completed. The hair of the seated females looks somewhat too large and turban-like, but the curtain raised by angels throws a fine sepulchral shadow over the prelate's effigy. The pillared *retablo* is filled with paintings, and the *reja* is good.

The lovers of the fabulous may visit

the cave of Hercules, in which Roderic, the last of the Goths, saw such portentous visions (see Southey's note, 54). The entrance lies near *San Giner*, and was opened in 1546 by Archbishop Siliceo, but it has never since been properly investigated.

The ecclesiologist should inquire for the beautiful Ionic chapel in the Bernardine convent of Santo Domingo de Silos. It was built by the Greco, who designed and painted most of the *retablos*. The Assumption of the Virgin which now exists is a copy, the original having been bought 40 years ago by the Infante Don Sebastian. In *San Roman*, especially in the tower, is some Moorish work and inscriptions, with singular arches and ancient pillars. From the tower Alonso VIII. was proclaimed. There are some strange mummies in the vaults. Near it, at *San Clemente*, is a fine cinquecento gate. In *San Pedro Martir* are some good statues of Faith and Charity, and one of the Dominican Martyr in black and white marble.

§ 16. OLD HOUSES.

The architect will have much to observe in Toledo; one peculiarity is the arrangement of the house *portals*, the soffits, projecting door-posts, lintels, and cannon-ball ornaments.

Inquire for and visit a dilapidated Moorish house, now a carpenter's shop, in the *Calle de las Tornerias*, near the church *San Cristobal*. Visit also *el Taller del Moro*, where (according to Pisa, iii. 6) Ambron, the Moorish governor of Huesca, invited the refractory chiefs of Toledo to dinner, and, as each arrived, cut off their heads, to the tune of 400. Visit the *Casa de Mesa*, and obs. the room there which has been kept in a perfect state of preservation since the time of the Moors.

§ 17. SWORD MANUFACTORY.

The celebrated *fabrica de armas*, or manufactory of Toledan swords, is placed on the rt. bank of the Tagus, about one mile S.W. of the city, not crossing the bridge; the view of Toledo

from the doorway is fine. It is shown to visitors. The huge rectangular unsightly building was raised for Charles III. by Sabatini in 1788, and is well provided with forges, &c. The chapel is dedicated to Santa Barbara, the patroness of cannons. All the *armas blancas* for the army of Spain are made here: the choicest Toledan blades are of a fine temper and polish, and are so elastic, that they are sometimes packed up in boxes curled up like the mainspring of a watch, or "compassed," as Falstaff says, "like a good Bilbao, in the circumference of a peck, hilt to point, heel to head." Fine specimens of chiselled ironwork inlaid with gold are made by Don Mariano Alvarez. They may be seen at the *Cuatro Calles*. The manufactory of artistic silks at Toledo for church vestments constituted one of the greatest industries in Spain. Only one remains, belonging to S^r. Molero, established at the beginning of the 18th century. The silks woven with gold made there are very fine; some specimens exist at the South Kensington Museum.

As Toledo was the capital of the S. frontier of Spain, it was well defended against the Moors by mediæval fortresses. The hilly lines of the *Montes de Toledo*, *Sierra del Duque*, &c., with the most rivers of the Tagus and Guadina, formed noble sites for defence. These wild and picturesque scenes, which never have been properly investigated, well deserve notice from the artist and antiquarian. Among the chief castles are those of *Montalban* and *Torrijos*.

§ 18. EXCURSIONS.

A horseback excursion can be made from Toledo to the village of *Guadamur* (7 m.), where is a very compact castle on a small scale, but externally well preserved, with bartizan angular turrets to the keep. The ruined rooms have some Gothic inscriptions. The arms of the Counts of Fuen-Salida, over the entrance, indicate Pedro Lope de Ayala, the first count and favourite of Enrique IV.

Not far from Guadamur were found in 1858 the Visigothic gold votive crowns

now to be seen at the Hotel de Cluny and Armeria at Madrid.

The castles of *Almonacid* and *Orgaz* may be conveniently visited in the same riding tour; take a local guide, and attend to the provend; the former lies to the S.E., on the road to *Madri-dejos*, and is about 9 m. from Toledo. (For Toledo to Talavera de la Reina: see Rte. 12.)

ROUTE 5.

MADRID TO CUENCA, BY TARANCON.

Diligence daily. Distance 85½ m. The road is miserably kept, and the accommodation at Cuenca poor.

Cuenca, one of the most picturesque cities in Spain, rivals Ronda and Toledo in natural beauty; the site is most romantic, the artistical objects numerous; the fishing, botany, and geology well deserving notice. The Spaniards will endeavour to dissuade travellers from going to this "tumbledown mediæval unmodernised city,"—*aquí no hay nada*,—*no tiene nada digno de verse*; let not any of our readers be thus misled, but set forth on this most interesting tour.

N.B. The sportsman or artist may also go round by the *Baños del Sitio Real de Isabel*, and thence make, with his rod, gun, or brushes, over the wild mountains to Cuenca.

The diligence-road leaves Madrid by the Atocha gate, and passes through *Vallecas* to

10 m. Vacia Madrid. Soon afterwards the Jarama is crossed a little above its junction with the Manzanares. The dreary character of the vicinity of Madrid begins to diminish near

3½ m. *Arganda* (Pop. 3000), with its suspension-bridge, olives, vines, and

corn-fields; the excellent red wine made here is much drunk in the capital, where it passes for Valdepeñas.

7 m. *Perales* lies in a rich valley watered by the *Tajuna*, which, coming from the Sierra de Solorio, joins the Henares. Crossing it we enter

6½ m. *Villarejo de Salvañes*, with a fine ruined castle; the Gothic parish church contains some pictures by Pedro Orrente.

7 m. *Fuente de Tajo*. Here the Tajo is crossed in a boat. The fine suspension-bridge was destroyed, at General Prim's suggestion, in 1866. At the right is a Moorish castle. Another monotonous track, with here and there some of Don Quijote's wind-mills, leads to

10 m. *Tarancon*, where the *Parador de las Diligencias* is tolerable: Pop. 5000. It is situated in a plain on the bank of the *Rianzares*. This town is one of some traffic, being in the middle of many cross communications. The W. façade of the fine parish church retains its ancient and minute Gothic ornaments, but the N. was modernized into the Ionic order in the time of Philip II.

[About 7 m. from *Tarancon* is situated the little town of *Ucles* (Pop. 2000), which lies amid gardens and *Alamedas* watered by the *Bedija*; on a hill above towers the once enormous magnificent convent (now going to decay), once belonging to the order of Santiago, of which *Ucles* was the first *encomienda*, and the abbot was mitred; it was founded in 1174, on the site of a Moorish *alcazar*, of which the *torre Albarrana* was preserved in the new edifice. It commands a superb view. The E. façade is built in the Berruguete style, the N. and W. in the classical, the S. in bad Churrigueresque. The chapel was raised in 1600, in the simple *Herrera* style. *Ucles* is a fatal site in all Spanish annals, for here, in 1100, *Saúcho*, the son of *Alonso VI.*, was defeated and killed by the infidel, whereby his father's heart was broken; see the affecting account in *Mariana* (x. 5); the fatal spot is still called *Sicuendes*, from the six counts killed there. At

Cabeza del Griego (6 m. from *Ucles*) are some neglected Roman remains, the supposed site of ancient cities.*]

Quitting *Tarancon*, the elevated table-land, varied however by undulations with swamps in the hollows, continues to

21 m. *Horcajada*, a true hanging place, with a fine stone bridge of 3 arches over the river *Gigüela*. Now the hills are covered with pines and oaks, and we ascend a *puerto* or pass over the highest ridge, from whence the waters descend E. and W. Crossing the *Jucar*, after passing *Albaladejito* the country becomes picturesque; and after threading a planted defile, rock-built scrambling *Cuenca* is entered by its ancient bridge.

20½ m. *CUENCA*, *Concha*, lies indeed a hill-girt shell, and is the capital of its mountainous district, being itself about 3400 ft. above the level of the sea.

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§ 1. *Inns*: *Posada del Rincon*, bad. *Casa de Huespedes*, *Calle Estrecha*, clean; this house is over a notary's shop. *Posada del Sol*. Pop. 7200.

The chains to the N.E. are continuations of the Cantabrian range, which serpentine through Spain by *Burgos*, *Oca*, *Moncayo*, *Molina de Aragon*, and *Albarracin*. The fine forests called *los pinares de Cuenca* are proverbial, and rival those of *Soria*. Squirrels, *ardillas*, are very abundant here. The scenery in these immemorial woods and rocks is *Salvator-Rosa*-like, while the lakes and streams contain trout, and the hills abound in botany and geology, yet to be properly investigated.

These localities, in the 15th and 16th centuries, were densely peopled with

* For details, with plans, see 'Mem. Acad. His.' iii. 170; and 'Esp. Sag.' xlii. 332.

busy rich traders in its staple, wool; now, it is so poverty stricken, that scarcely 300 souls to the square league are to be numbered. The mountains, *Montes Orospeñani*, were the fastnesses of the brave Celtiberians, who waged a desperate *guerilla* contest against the Romans. The town was once celebrated for its splendid silver work, and the family of the Becerriles were here what the Arfes were to Leon. Alonso and Francisco Becerril both lived at Cuenca early in 1500, and by them was exquisitely wrought the once glorious custodia, in 1528-46, and described at length by Ponz, iii. 73; which, with other splendid crosses, chalices, &c., were plundered by Caulaincourt.

Cuenca is romantically situated on a peak called *San Cristobal*, about halfway between Madrid and Valencia, on the confluence of the Jucar and Huecar, and between the heights *Majstad* and *el Socorro*.*

§ 2. HISTORICAL NOTICE.

Cuenca is purely Moorish, and like Ronda, Alhama, and Alarcon, is built on a river-isolated rock. It was given in 1106 by Ben Abet, king of Seville, as part of the portion of Zaida his daughter, when she became the wife of Alonso VI. The inhabitants, however, rebelled at the transfer, and the city was retaken by Alonso VIII., Sept. 26, 1177. The campaign is detailed by Mariana (xi. 14), who records how Alonso VIII. was in want of everything at the critical moment: the site of his camp of starvation is still shown at *Fuente del Rey*. See also the ballad '*En la Ciudad de Burgos*' (Duran, iv. 207). The town was captured at last by a stratagem, devised by a Christian slave inside, one Martin Alhaja, who let out his Moorish master's *merinos*

as if to pasture, but then gave them to his hungry countrymen. These wolves having eaten the animals, put on their fleeces, and were taken back on all fours, being let into *Cuenca* by a small still-existing postern in the walls: from this strange flock sprang most of the *hidalgo* families of Cuenca, e.g. the Albornoz, Alarcon, Cabrera, Carrillo, Salazar, &c.

Cuenca, once celebrated alike for arts, literature, and manufactures, now only retains its picturesque position; the beautiful Huecar and Jucar (*suero*, the sweet waters, *aguas dulces*) still come down through defiles spanned with bridges, and planted with charming walks, mills, and poplars, placed there for the artist; above topples the pyramidal eagle's-nest town, with its old walls and towers, and houses hanging over the precipices and barren rocks, which enhance the charm of the fertile valleys, the *Hoces*, below. From the suburb the town rises in terraces, as it were, tier above tier, roof above roof, up to the Plaza and the cathedral, which occupy almost the only level space, for the streets are steep, tortuous, and narrow.

§ 3. WALK ROUND THE TOWN.

Fully to appreciate the beauty of *Cuenca* the following tour may be taken. Proceed to the bridge of *San Anton*, which crosses the pretty Jucar at the western end of the town. Descend to the path which passes under one of the arches, and then keep along up the rt. bank of the river; just below the bridge is a ruined weir, by which the waters were once dammed up, in order to fill the stream as it passed under the cliff on which the town stands. The colour of the water is beautifully clear, with a slight greenish tint. Passing the copse of poplars and white-leaved aspens, above on the rt. rises rock-built Cuenca. Continue the walk on to the bridge *Las Escalas*, which crosses the Jucar at the other end of the town, and sketch it if you will, for it consists only of timber-beams, laid upon stone piers; but, be-

* For details, consult '*Pollencomio de Cuenca*,' Petrus de Solera Reynoso, 4to., Cuenca, 1624; and '*La Historia*,' Juan Pablo Martir Rizo, fol., Mad., 1620, a curious volume, which also contains portraits of the *Mendoza*s, long its governors; refer also to '*Hechos de Garcia Hurtado de Mendoza*,' Chr. Suarez de Figueroa, 4to., Mad., 1613. '*Hist. de la Ciudad de Cuenca*,' Don Trefon Muñoz, Cuenca, 1866-7.

fore going over it, ascend further up the rt. bank, look back on the town and into the valley. Next cross the bridge, and ascend a zigzag pathway cut in the rock to the little *alameda*, which looks like a shelf squeezed in at the angle of the town; from thence is a striking view of the valley; continue along the pathway that leads to the summit of the ridge at the end of which the town is built; cross the table-ground until you look down upon the valley of the Huecar; about a quarter of a mile from Cuenca some steps cut in the rock lead down to a spring or streamlet which finds its way down the slopes by a devious course into the Huecar; thus irrigating numerous gardens filled with fine vegetables and fruit-trees, and feeding the creepers which mantle luxuriantly the crags and stones. The pathway which leads down to the bottom of the happy Rasesas valley runs just beyond a tank where picturesque washerwomen congregate, forming artistic groups and colours. The Huecar is but a brook, from being so much drained off to water the gardens on the low ground near it.

As we descend, obs. the beautiful views of the bridge and convent of San Pablo, perched on a precipice, with the surrounding cliffs, rocks, and mountains; keeping a path which conduces to the level of the *Bridge*, cross it to the Dominican monastery, now a poor-house: this viaduct, worthy of the Romans, which rivals in height and solidity the arches of Merida, Alcantara, and Segovia, rises 150 ft., 350 ft. long, connecting the broken *riscos* or rocks. It is reared on colossal piers, and was built in 1523 for the convenience of the monks by Francisco de Luna, at the cost of the Canon Juan de Pozo. Allowed to get out of repair, it has been most bunglingly mended: examine the E. face of the pier nearest the city; the modern parapet, negligently built within its original position, is considered here a very proper restoration; thus only mules and foot-passengers can pass where two carriages could formerly, and, what is worse, the approaching decay of the whole bridge is accelerated.

The façade of *San Pablo* has unfortunately been modernised with a most absurd portal. The *retablo* of the high altar is composed of the richest jaspers: the order is Corinthian. The figures of 3 monks are placed between the pillars in the divisions. The interior of the church is simple; two bold semi-circular arches from each side of the nave, each recess containing a chapel; the groining of the roof is good; the stones are pointed or marked by yellows and gilding.

Returning over the bridge and ascending into the town you soon reach the plaza and Cathedral.

§ 4. CATHEDRAL.

The *Cathedral* was founded in 1178 by Alonso VIII., who removed to this new bishopric the ancient sees of Valera and Arcos: it was consecrated by the prelate Don Rodrigo Ximenez de Rada. The style of the edifice is simple and severe Gothic with a semi-circular E. termination. The façade fronting the Plaza was modernised in 1664-9 by a blunderer named Jose Arroyo, according to the order of the blundering chapter, which once was very rich in cash, although miserably poor in good taste. These Goths also painted the interior *yellow*, picked out with black; white at least would have been more appropriate, in imitation of the cathedral at Siena, and in compliment to Diego de Mendoza, a Cuencan, who then ruled so long in that city, and who now is buried in this cathedral. Of his great family was Don Garcia Hurtado de Mendoza, fourth Marques of Cañete, the hero of the Araucanian war, which forms the subject of the Epic of Spain by Ercilla.*

Look especially at the fine painted windows and the circular sweep. The apsis behind the high altar is very striking, and the mazes of columns intersect each other quite orientally, recalling the Mezquita of Cordova:

* See 'Los Hechos,' &c., by Suarez de Figueroa, 4to., Madrid, 1613.

the arches, semi-Moorish and semi-Gothic, spring from a bold cornice, which projects beyond the heads of the lower columns. The ornate semi-Moorish arch which forms the entrance to the high altar springs from corbels, or, to speak more correctly, from excrescences of the capitals; and a similar oriental form is preserved in the arches at the W. end of the cathedral, but they are turned from the heads of the piers in the common plan of Gothic construction. The *coro*, placed as usual in the centre, was unfortunately modernized and spoilt by Bishop Florez, of whose vile period are the organs and jasper pulpit; the splendid *reja*, however, and the eagle lectern, or *facistol*, are of the olden time, and are masterpieces of Hernando de Arenas, 1557. The original *retablo* was removed in the last century in order to make place for the present high altar, which is indeed as fine as jaspers can make it: although classical in style, it is stamped with the academical commonplace of its designer, Ventura Rodriguez, ob. 1785. The statue of the Virgin was sculptured in Genoa; the *trasparente*, or heavy pile at the back of the altar, the boast of Cuenca, where it is preferred to the fine old cinquecento art, is dedicated to San Julian, once Bishop of Cuenca, who, with San Onorato, is the honoured tutelary of this city. The jaspers are very rich and the bronze capitals costly; the green columns were brought from the *Barranco de San Juan* at Granada, the *urna*, with the statues of Faith, Hope, and Charity, were wrought at Carrara, in 1738, by Francisco Vergara, a Valencian settled in Italy. The cost of transport from Alicante was enormous; but they are academical commonplace inanities, without life, soul, or sentiment. As Cuenca is placed in a jasper district, the Cathedral is naturally adorned with this costly material: all the chapels deserve notice; look particularly at the *artesonado* roof in the long, low *capilla honda*, behind the high altar, and nearly opposite the *trasparente*. Beginning, therefore, from the W. door at the third chapel to the rt., obs. the portal and *reja* of the glo-

rious *Capilla de los Apostoles*, which is built in rich plateresques, with a Gothic-ribbed ceiling of a most beautiful stone from the neighbouring quarries of Arcos. Passing the classical *retablo*, obs. a smaller altar of the time of Philip II., with a much venerated image of *la Virgen de la Salud*. Advancing near the gate to the bishop's palace is the *Capilla de San Martin*, with a good altar and carvings, and four remarkable sepulchres of the early prelates, Juan Fañez, a descendant of the Fidis Achates of the Cid, and those of Lopez, Pedro Lorenzo, and Garcia. The plateresque portal or entrance into the cloisters rises 28 ft. high, and was wrought in Arcos stone by Xamete in 1546-50, and, as is inscribed on labels, at the cost of the Bishop Sebastian Ramirez, ob. 1536: see his tomb. Some suppose this Xamete to have been a Moor, inferring so from the name Xamete—Achmed: at all events he must have studied in the Cellini school of Italy, and ranks as a rival of Berruguete and Damian Forment. This arch is a thing of the age when the revived arts of paganism wrestled with Christianity even in the churches: here we have saints and harpies, lions, virgins, tritons, vases, flowers, allegorical virtues, &c., all jumbled together, but forming in the aggregate a whole of great richness and cinquecento effect; all, alas! has been sadly mutilated and whitewashed. It must once have been superb. The architect will remark a peculiar construction of arch; the fluted columns of support rest on brackets let into the wall, the lower portions of the ornamental work much injured.

The *Cloisters* are in a different style, having been built in 1577-83, by Juan Andrea Rodi, with the fine stone from the neighbouring quarries of *la Hoz*. The simple *Doric* of Herrera was then in vogue, which contrasts with the pseudo-classical frieze at the E. end, the work of another hand and period.

Obs. the *Burial-chapel of the Mendozas*, in form a Greek cross with a cupola, while the Corinthian high altar is adorned with paintings and sculpture, the monuments enriched

with jaspers and arched niches are ranged around: obs. that with marble columns, of Doña Ines, and that of Diego Hurtado, viceroy of Siena, ob. 1566. From the cloisters you may ascend to the *Secretaria*; the view from the *muralla* of the cathedral is charming.

Next visit la *Capilla de Nuestra Señora del Sagrario*, with its superb jaspers, and obs. the miraculous image which aided Alonso in his victories. The exquisite façade to the *Sala Capitulare* is worthy of Xamete; notice, in this gem of the cathedral, an arch of the richest plateresque, which displays a marvellous power and variety of invention. The admirable walnut doors, carved with St. Peter, St. Paul, and Adoration of the Kings, are attributed to Berruguete, but the Transfiguration is by an inferior hand; they are in good preservation; the walnut *silberia* is also excellent. The chapel of *San Juan* was founded by the Canon Juan de Barrada, and has a fine Corinthian *reja*, with cherubs and armorial shields. The *Capilla de Santa Elena*, opposite the *trasparente*, has a beautiful portal and good walnut *retablo*. On the left side of the cathedral is the shabby little chapel of *San Juan Bautista*, with paintings in the *retablo* by Cristobal Garcia Salmeron, who, born in 1603, became pupil of Orrente, and adopted Bassano's style, especially in his Nativity, the Baptist preaching, and in our Saviour mocked, above it. Obs. the *reja* in the chapel of the Muñoz family. The *Capilla de los Caballeros*, so called from the tombs of the Albornoz family, although it somewhat encumbers the body of the cathedral, is very remarkable; the door is such as becomes the entrance of a chamber of death, being ornamented with a celebrated stone skeleton; read the inscription, *Sacellum militum*, &c. The *reja* is excellent, so likewise are the two windows at the E. end, which are richly painted and decorated with armorial blazons. The fine pictures in the *retablo*, of the date 1526, were given by the Prothonotary Gomez Carrillo de Albornoz, who had lived

long in Italy; they are painted in panel by Hernando Yañez, an able artist, whose works are very rare in Spain; he is said to have been a pupil of Raphael, but his style is more Florentine than Roman. The chapel, however, is dark, and the pictures blackened by smoke; obs. the Crucifixion; the Adoration of Kings—the Mother and Child are quite Raffaellesque. Among the many grand sepulchres notice that of the great Cardinal Gil Carrillo Albornoz, and friend of the gallant Alonso XI., whose Life has been written by Baltazar Parreño, '*Historia de los Hechos*,' &c., 8vo., Tol., 1566, and also by Juan Gines de Sepulveda, 4to., Bolonia, 1612. Observe also the tomb of his mother, Teresa de Luna, and the fine military figure to the l. of the high altar. There are other works by Xamete in the chapels of San Fabian, San Sebastian, San Matco, and San Lorenzo.

§ 5. BISHOP'S PALACE; OLD HOUSES.

Near the cathedral is the *Bishop's Palace*, with a portal of mixed Gothic, and a fine saloon inside called from the tutelary *de San Julian*, which, with the rest of the house, the invaders pillaged completely. Many of the oldest parish churches are built on the walls, and thereby add to their irregular and picturesque effect. The interiors have for the most part been sadly modernised by the once rich clergy, who tortured their fine woods into Churrigueresque and gilt gingerbread; in that dedicated to *San Juan Bautista* are the once beautiful and now cruelly-neglected tombs of the Montemayors: one is dated 1462, another in the plateresque taste of 1523 is enriched with the recumbent figure of Don Juan in sacerdotal costume.

The curious old *Casas Solares*, or family mansions of the *Conquistadores*, are now desolate, and their armorials remain over the portals like hatchments of the dead: the interiors were gutted by the French. Many of these houses are picturesquely built over the declivities, such as the Alcazar of the

Mendozas, which towers over the Júcar: obs. the houses of the Priego and Carrillo families, and some others in the *Calle de Correduría*. The now unused mint was built in 1664 by Jose de Arroyo. The Franciscan convent was erected in the 12th centy. by the Templars. The position of the *Carmelitas Descalzas* hanging over rock and river is fine, so also is that of *San Pedro de Alcantara*, which is placed near the Júcar outside the town. Cuenca was once remarkable for its colleges, printing-presses, manufactories, arts, sciences, and industry, all of which was so utterly swept away by the invaders as to make the historian Toranzo (xx.), wonder how a nation so civilised and humane could select for destruction the works of Spanish piety and learning.

There is a good Instituto Provincial, established in a modern building near the bridge of Trinidad. The excellent laboratories were destroyed by the Carlists in July 1874. This unfortunate town suffered to a great extent during the last Carlist war, 1873. On the 17th March the Carlists surrounded the town, and after a struggle which lasted 7 hours, they left, after carrying away 69,000 dollars from the bank and principal inhabitants. In February 1874, they retaken in the province 50,000l. The town, which in the mean time had fortified itself, was besieged by the Carlist army, commanded by Don Carlos's brother, Don Alfonso, and his wife Da Blanca. On July 3, 1874, by the help of a double treason, they entered the town in the upper and lower part, and committed every atrocity. They burnt the archives, and Da Blanca and the troops on to sack the town. The bishop, Paya, behaved very well, and went to intercede with the Carlist army for the town, but was badly received.

Cuenca, in its good old times, produced great men of varied excellence. Among her worthies may be named Mendoza and Gil Albornoz, generals and prelates: the artists Becerril, Xameto, Yañez, and Morn, the best pupil of Herrera. Here were born Figueroa,

the poet, and Alonso de Ojeda, the friend of Columbus; and last, not least, Lope de Barrientos.* The city bears for arms, "gules, a sacramental chalice, with a star of eight rays argent."

§ 6. EXCURSIONS.

Excursions around Cuenca. Sportsmen who venture into the wild hills should take a local guide and attend to the provend.

Excursions are numerous and full of attraction for the geologist, lover of lakes, angler, and sportsman: nowhere is the deer-stalker more likely to pick up a stag or two than in the woods about *Val de Cabras*, which he may make his head-quarters: there is no *posada*, but he can be lodged at a private house at the end of the town. If there is venison in the neighbourhood, he will be sure to fall in with some in the mountains near the *Nacimiento del Tajo*, about 17 m. off: he may make his rough head-quarters at *Poyatos*, near the river Escabas: attend to the provend. At *Buenache*, 7 m., in its pine-clad valley, is the singular *Cueva del Judío*; and at *Ballesteros*, 7 m. south of Cuenca, is a black loch, called *la Laguna Negra*, which is said to have a subterranean communication with that of *Fuentes*, some cattle drowned in one having reappeared in the other. Another lake, called *el Pozo Aíron*, distant 3½ m. from *Almarcha*, is said to be bottomless. There a Don Buesso, according to legend, threw in 24 of his mistresses stark naked, one of whom pulled him in after her. These waters nevertheless, have in them neither fish nor mermaids. Near *Montalvo*, 17 m. from Cuenca, with its old castle, is another lake, which, however, has a bottom and is shallow; the winter wild-fowl shooting on it is first-rate. Visit the stalactite cave called *la Cueva de Petro Cotillas* (taking torches), which lies about 10 m. up the delicious valley of the Huecar, near *La Cierva*, where fine violet jaspers are found. The waters

* Consult *Biografías de Conquencas Ilustres*, Fernán Caballero, Madrid, 1870.

of the Huecar possess a peculiarly fertilising quality, as its garden fringes evince. The whole route to *Palomera*, 7 m., in its valley is ever verdurous from perennial fountains, by which Cuenca is well supplied with water; they were set in action by an excellent hydraulist in 1538, named Juan Velez. The *Fuente del Frayle*, near *Palomera*, is more worthy of an Egeria than a friar. The mills on these streams, the pines and rocks covered with wild flowers, are truly picturesque.

The botanist and angler will on another day ascend the Jucar, although the fish are shy from eternal poaching. The valley soon widens and becomes quite Swiss-like: about a mile up are the *Fuentes del Rey*, where Alonso was encamped: above this, a clear trout-stream waters the plain, having issued from its mountain-sources. 7 m. on is the *Val de Cabras*, famous for pines, which are floated down the Tagus to Aranjuez in order to supply Madrid with building timber. The *Pinus Halepensis*, called *Alvar* by the woodmen, is very abundant. 5½ m. higher up is *Uña*, 17 m. from Cuenca, with its *laguna*, or lake, which, being preserved, is well stocked with trout; on it is a movable island (?). Near here are some coal-mines, one of which is of a fine jet or *azabache*.

ROUTE 6.

CUENCA TO VALENCIA, BY MINGLANILLA.

A diligence leaves daily, but the road may be ridden: attend to the provend. It is full of interest to the artist, angler, and geologist. As horses and mules are not easily procured at Cuenca, secure them as soon as possible.

There is a short cut to *Minglanilla*;

it runs over bad roads through pine-woods by *Campillo*, 39 m., where there are two tolerable *posadas* (those who find this too long a day's ride, may sleep the first night at *Almodovar del Pinar*, 26 m.); from *Campillo de Altobuey* to *Minglanilla* it is 10½ m.

The longer ride is, however, the more picturesque, and it passes through *Alarcon*, which no artist or archaeologist ought to miss. By this route you ford the *Rio Moscas* before reaching *Valera*, a see under the Goths (Pop. 1500); it has a ruined castle and some degraded antiquities: at *Buenache* its cave may be visited. Thence to

Alarcon. This most picturesque and truly Moorish city is named, some say, from *Alaricon*, the city of Alaric the Goth. *Posada* tolerable. Pop. about 800. The city is built like a miniature Toledo, on a craggy peninsula, hemmed around by the Jucar: it can only be entered from a narrow neck of land to the E., which has been likened to the handle of a frying-pan, a comparison more apposite than elegant. The land approach is still guarded by ruined Moorish towers and an *Alcazar*; the crumbling walls, gates, and bridges, the steep ascent into the town, with the gardens, water-mills, defiles, and river below, offer choice bits for the artist. This once important town contains five noble parish churches, whose richness contrast with the present poverty. The *Santa Maria* has a façade of the time of Charles V., with a Gothic interior. The *San Juan* has a Doric front, and has or had a splendid custodia, made by Christobal Becerril, 1575. The façade of the *Trinidad* is ornamented with arms and scroll-work of the best time of Ferdinand and Isabel, but the inside has been modernised: *Santiago* has an ancient portal with the mounted tutelary; in *Santo Domingo de Silos* is a good classical high altar. *Alarcon* was taken from the Moors in 1177 by Fernan Martinez Zevallos, whose descendants hence bore the title of *Señores de Alarcon*; and it was to Hernando, one of them, that François I. was delivered in charge after the

defeat at Pavia. His Commentaries, '*Los Hechos*,' &c., fol. Mad. 1665, with a fine portrait, are truly chivalrous and interesting. This city, in July 1195, was the scene of such a tremendous battle between the Moors and Alonso VIII. of Castile, that the year became a date among the former, *Annus Alark*.

Villanueva de la Jara is placed, as its name implies, in a region of *cistus*. *Iniesta* (broom) indicates on its slope a similar botanical position; indeed these desolate districts are covered with rich aromatic underwood, in which the bee and *feræ naturæ* delight and multiply. The *parroquia* at Iniesta is fine; the portico and Doric façade of the Casa del Ayuntamiento is good. Pop. 3500. 7 m. E. is a sanctuary of the Virgin of Consolation, in a sweet spot, much visited by pilgrims every September 21st.

Minglanilla: Posada del Sol. Pop. about 2000. The salt-mine lies N.E. from the village, in the bottom of a deep dell in the hills, and is rather a quarry of salt than a mine, for the mineral is a pure deposit; it may be compared on a smaller scale to the salt-mines at Wieliczka, near Cracow,* or to *Metzkaya Zastchita*, near Orenburg, in Russia. It seems to be inexhaustible; the working affords occupation to the neighbourhood. A permission to visit the place is readily granted. The walk in and out will take an hour, or at least 20 minutes each journey: you must calculate on 2½ or 3 hours for the whole excursion. It is worth while to pay for some torches, as, when lighted up, the subterranean galleries sparkle like Aladdin caverns of jewels, and by placing them in different spots the extent of the shaft is best perceived: you descend by a staircase some 300 feet, where the most interesting parts of the mine occur. The works are now carried on in a regular and scientific manner; large halls have been formed which resemble lofty crypts, with roofs rising to pointed arches; the sides are cut into massive square piers, between

which open arches lead into other aisles: the effect is that of a darkened cathedral. Many vast halls are being formed in the solid salt by knocking away the floors of the galleries above, and thus throwing the two storeys into one; the usual level is about 300 feet from the surface, but there are galleries much below that, although not worked now. The mine has been excavated since the time of the Romans, whose shafts were narrow, and by no means so economical or well ventilated as the present system of hollowing out spacious openings. The salt is as hard as rock, insomuch that a beam inserted horizontally into their walls to the depth of 6 inches would support almost any weight. It is cut with pickaxes and with difficulty: when in block it seems almost black in colour, and only appears white where water, having perforated through the roof, forms stalactites. It is exceedingly pure: very small quantities of prussiate of copper are occasionally found in it. The salt lies in one enormous block, and not in scattered strata as at Hallein. The mine is usually worked during 3 months, December, January, and February; the miners during the rest of the year find a livelihood by agricultural employment; they are paid by piece-work, about one cuarto the arroba. The average annual quantity is about 50,000 fanegas, but it merely goes to supply the demands of the neighbourhood, from the want of roads and means of transport. There is a large storehouse near *Minglanilla*.

On quitting the village the road crosses over the wild *Contreras* ridges amid most picturesque rocks and mountains, into a wooded game country, and so on to

24 m. *Utiel* (Pop. 6800), which is entered by a fine avenue of trees. The road then to

7 m. *Requena*. Posada tolerable. Pop. 10,500. This ancient city occupies an almost impregnable position, and is situated near the river *Oleana*. Obs. the tower of the Ch. of San Salvador.

Soon after leaving Requena, the road enters the rocky mountainous district

* See Murray's *Handbook for S. Germany*.

called *las Cabrillas*, which separates the province of Valencia from Castile.

24 m. *Chiva*. Pop. 4600. This city, placed in the centre of a fertile district, is built at the foot of a hill crowned by an old castle.

15 m. *Mislata*. Pop. 750. The road now enters the *Huerta* of Valencia.

2 m. *Valencia* (see Rte. 123).

ROUTE 7.

CUENCA TO MADRID, BY SACEDON.

There is a good carriage-road as far as Guadalajara, from thence by rail to Madrid; but the mountain portion of this route is a wild bridle-road, and it can only be made on horseback, and almost without accommodation; take, therefore, a guide, and attend to the provend. At Buenache the purple jaspers vie with those of yellow and purple, which are found at the Hoya de Machado, 9 m. S.E. of Cuenca, where visit the Cueva del Judío.

25 m. *Tragacete* (Pop. about 910), the only halting-place for the first night, lies below an eminence in a valley girt with hills, and watered by the Jucar, which rises near it; here are found rock-crystals.

The next day's ride plunges into the gnarled and tangled *sierras* of *Albaracín* and *Molina de Aragon*; crossing the *Cerro de San Felipe* at *Fuente García*, which is their nucleus, the Tagus rises in its snow-girt cradle from a small fountain, *el pie izquierdo*: the situation is romantic. The valley is hemmed in with the mountains and the *Muela de San Juan*, or the jaw of St. John, on the heights of which snow remains for

eight months of the year. The Tagus flows W., whilst on the opposite ridge rises the *Cabriel*, a tributary of the Jucar, both excellent trout-streams. These central mountain alembics furnish many other rivers besides the Tagus. The *Turía*, or *Guadalaviar*, *Wadu-labyadh*, "the white river," rises in the *Muela de San Juan* and flows to Valencia; the *Mesa*, a fine trout-stream, rises opposite in the *Fuentes de Jarava* and flows into *Molina de Aragon*, and then into the Tagus. (Among other good fishing rivers is the *Escabas*, which rises in the *Cerro Canales*, near *Tragacete*, and flows by *Priego* to join the *Guadela*). The evidences of volcanic action are everywhere manifest, for many lakes are formed out of previous craters, such as those of *Barbagada*, *Mintrosa*, *Cabdete*, and *Valmoro*.

Leaving *Tragacete*, cross the *Cerro de San Felipe* into the broken country and pine-woods of

16 m. *Checa* (Pop. 1200), prettily situated on the *Cubrilla*. The old ruin, the *Castil-Griegos*, on its hill-peak, and rocky country, is worth sketching and exploring; thence to *Tremedal*, which lies to the rt. near *Orihuela*, long famous for its pilgrim shrine and heaven-descended image. The French, under *Henriod*, sacked *Orihuela*, Nov. 25, 1809, and blew up the sanctuary, but the image was concealed by a peasant, and, after the destroyers retired, was brought back in pomp (*Toreno* x.).

8 m. *Peralejos de las Truchas*, a name which makes the trout-fisher's mouth water, is a good halting-place.

Now we enter the mineral-water district: when at *Beteta* visit *la Cueva de los Griegos*, whose dripping waters have a petrifying quality; at *Los Baños de Rosal* is a warm ferruginous rose-tinted spring, with a fountain of sweet water, which issues from underneath the hermitage of this Virgin of the *rosebush*.* The waters have been analysed.

* See 'Noticias,' 4to., Domingo García Fernández, Madrid, 1787.

9 m. *Beteta*—Arabic “Splendid”—on its hill where it cannot be hid, still preserves portions of its Moorish walls and alcazar. The chief baths are at *Solan de Cabras*. The best bath, which has been patronised by royalty, is dedicated to San Joaquin. The locality is oval in form and inclosed by pine-clad hills and watered by the *Cuerro*, a good trout-stream and tributary to the Guadiela. The mineral spring rises under the hill *Rebollar*. Early in the 16th centy. some shepherds observed their goats dipping themselves when afflicted with cutaneous complaints, and, by following their beasts’ example, discovered the secret. The bathing season is from June 15th to September 15th, when the waters are used both internally and externally: their taste is subacid, with a mean heat of 17° above zero, Réaumur. They are slightly unctuous to the touch, and contain petroleum and hydro-chlorates of soda and magnesia, combined with carbonic acid gas. (From these baths there is a carriageable road to *Madrid*; they may also be approached from *Cuenca*.)

13 m. *Priego*. Here there is a large and tolerable *posada*. Pop. about 1100. This place is beautifully situated on an eminence above the trout-stream *Escabas*, near which are also many *montes y dehesas* that abound with stags and game, especially the district near the truly sequestered *Desierto*, a convent founded by Charles III. Seated at the foot of the Sierra, the town combines the productions of hill and plain, and is a good quarter for the artist and sportsman. The local mutton, and wines are excellent and cheap. *Priego* has a ruined castle, an old Gothic church, and a new one begun by Miguel Lopez, with a rustic bellry in the Brunelleschi style. Near it the beautiful *Trabaque* flows into the Guadiela, when the united clear sea-green waters wind into the Tagus through red sandstone rocks, with charming artistical bridges and mills. After passing decayed *Alcocer* the country alters in character, and we quit the basin of the Guadiela, and strike across to

18½ m. *Sacedon* (Pop. 1200); it is placed in a picturesque hill-girt valley on the clear Tagus, with a well-built imposing church. The warm baths, the ancient *Thermida*, are much frequented in the season from June to September. The mineralogy in the vicinity is highly interesting.

The traveller can here take the diligence to *Guadalajara*, and thence rail to *Madrid* (see *Rtes.* 149 and 2).

ROUTE 8.

CUENCA TO TERUEL. 64½ m.

Attend to the provend, and take a local guide, for the country is wild, and the roads rough and intricate, but they lead into districts the joy of the sportsman and geologist. This country, a portion of the *Idubedan* chain, is of a truly alpine character; the roads are rough and wild, the pine-forests tangled, the fossils and petrifications infinite. It is the mountain alembic or source of many rivers.

5 m. *Buenache de la Sierra*. Pop. 140.

10½ m. *Beanud*. Pop. 350.

10 m. *Tragacete*. Pop. 910. Near this village the *muela de San Juan*, the highest peak of these mountains, rises some 5280 ft.

11 m. *Frias*. Pop. 750.

10½ m. *Albarracín*. Pop. 1930. This city of *Aben Razin* is a wild mountain town, built, with its cathedral, beneath an eminence on which the older city stood, as its walls and ruins denote. The broken *Barranco* of the *Guadalaviar* is picturesque; here the winter’s snows and cold are severe. The pine-woods provide fuel for numerous *ferre-*

rias or smithies, in which the abundant iron-ores are as rudely smelted as in the days of the Celtiberians. The air is scented far and wide with the perfume of wild flowers. The honey is delicious, and *Moya*, with the hills near the *Cabriel*, are the Hymettus of Spain; from hence probably came the *mel eccellente hispanicum*, which is lauded by Petr. Arbiter.

17½ m. *Teruel*, situated in Aragon, is the chief town of its province. Fonda and Café, in the Calle de los Ricos Hombres. Casino, a good one in the Casa de Marsilla. Pop. 9800. Seen from afar, with its old walls, gates, and Aragonese towers, the city has an imposing look; it rises above its well-wooded *Vega* on the *Turia*, which is here joined by the *Alfambra*, a river fertile in fossils, and both are good fishing-streams. The interior of the town is solid and gloomy. The Cathedral, raised to a see in 1577, is dark and much disfigured by stucco and Churrigueresque. The Corinthian stalls in the choir are good, and still better is the cinquecento *retablo*, a noble work by Gabriel Yoli, a French sculptor, who flourished here about 1538. Obs. also the portal and columns of the splendid *Capilla de la Epifania*: to the rt. of the transept is a picture of the eleven thousand Virgins, by Antonio Bisquert, 1628, a rare Valencian artist, by whom is a *retablo* in the Capilla de los Reyes. The *reja del coro* is fine; look also at the two fine *Custodias*, especially the one in the form of a temple. In the sacristy, among other fine things, obs. a statue of a Magdalen of silver. In the Sala Capitular there is a curious mummified bust of the Anti-Pope Sanchez Muñoz; it is kept in a glass case. The bishop's palace has a grand *patio*, although the upper *corredor* outcuds from having more pillars than the under ones, which thus are placed on crowns of the arches. In the *Parroquia de San Pedro* is another fine *retablo*, of the natural colour of the wood, by Yoli, with pictures of the tutelars, San Joaquin and Santa Teresa, by Bisquert. All those whose hearts have ever been touched by the

tender flame of love should visit the cloisters, in which are preserved the remains of the "lovers of Teruel," so familiar to readers of Spanish plays. The names of these Peninsular Heloise and Abelard were Isabel de Segura and Juan Diego Martinez de Marcilla. They died in 1217, and their skeletons, the grand lions of *Teruel*, were brought here in 1708.*

In the *Ch. of Santiago* is a *retablo* and a fine dead Christ by Bisquert, who evidently formed his eclectic style on Ribalta, the Caraccis, and Sebastian del Piombo: Bisquert died in 1646 from grief that Francisco Ximenes should have been chosen instead of himself to paint the "Adoration of the Kings" in the cathedral. His works are very rare, scarcely known in Spain, and absolutely unknown out of it. The *San Salvador* contains a marvellous image, *el Cristo de las tres manos*, and a huge skeleton, much stared at by the natives.

The former *Colegio de Jesuitas*, now the *Seminario Auxiliar*, is a fine building. Look carefully at the aqueduct, *los Arcos de Teruel*, which is worthy of the Romans in form, intention, and solidity. It was raised in 1555-60 by a most skilful French architect named Pierres Bedel. The antiquarian should notice the Moorish watch-tower *San Martin*, near the gate *Andaquilla*, and the other tower called the *Fondeadera*, both decorated with tiles, to the N. of the city. *Teruel* bears for arms its river, a bull (*Toro*, Teruel), and a star, and 2 cannons above it.

We are now in the centre of the volcano-disturbed nucleus. At *Caudete* and *Concud*, 3 m. distance, are some of the largest bone deposits in Europe. The bones are found in every possible state, fossil and otherwise, and it has been conjectured, from the number of human remains, that some great battle must have been fought here: the *Cueva Rubin*, a Kirkdale on a large scale, deserves particular investigation.

* See 'Los Amantes de Teruel,' by Perez de Montalban; ditto Juan Yaque de Salas, *avo.*, Val., 1616; and fine drama by Juan Eugenio Hartzenbusch.

ROUTE 9.

TERUEL TO CALATAYUD, BY DAROCA.

This was the old Roman road from Tarragona to Bilbilis, and that taken by Martial (x. 104): nor are matters much changed, as you may "perhaps" (forsitan, as he says) be able to do the same distance in a *coche* in the same time that he did.

After crossing the bone and fossil district, the road follows the Jiloca, which rises near *Cella*, a hamlet, whose *parroquia* contains an excellent plateresque *retablo*. The road then continues through Torremocha and Villafrauca de Campo to

34 m. *Monreal* (Pop. 1500). It was founded in 1120 by Alonso I. of Aragon, as a check upon *Daroca*, which he did not take from the Moors until two years after.

22 m. *Daroca*. *Fonda de la Aurora*, *Parador de las Diligencias*. *Diligences daily from Zaragoza to Teruel*. Pop. 2500. The name *Dar-Auca* indicates more clearly that it was once the *Douar* or residence of the tribe of *Auca*, than, as some say, of a Roman family of that name; now it is the chief place of the fertile basin of the Jiloca, and of a district abounding in corn and wine. The position is very picturesque, placed in a hill-girt valley, around which rise eminences defended by Gothic walls, old castles, and crenelated towers; these follow the irregular declivities, and command charming views. The gates are most picturesque. The *Puerta Baja* is covered with glazed tiles, imbrex, green, yellow, and blue. The upper part was decorated with three curious vases of pottery of the same colours, which were pulled down and broken by the Carlists, with most of the upper part of the doorway, in 1874. This gateway is flanked by two turrets of the 14th centy. *Daroca*, lying as it were in a funnel, is much

liable to inundation: hence a tunnel has been cut, by which an outlet is afforded to the swollen waters; the passage, when dry, is used also as a road. This work of truly Roman antiquity and magnificence was executed in 1560 by Píerres Bedel, the same able Frenchman who raised the Teruel aqueduct. The tunnel is 2340 ft. long, 24 ft. wide, and 24 ft. high.

Visit the *Colegiata*. It was built by Juan II. of Aragon, who died in 1479. It was altered in 1587 by Juan Marron, who wrought the Corinthian portal and the bas-relief of the *Misterio*. The tower of this fine ch. is older, it was raised in 1441 by the Queen of Alonso V. The chapel, in which the relics of the Santos Corporales are guarded, has a cinquecento *retablo*. Over the high altar there is a *retablo*, with black marble Salomonic columns, and an *Ascension of the Virgin*, sculptured in 1682 by Francisco Franco. The *Puerta del Perdon*, the primitive door of the ch., has a sculptured relief of the 13th centy. Ask to see in the *Colegiata* the fine stand for a *Custodia*, made in the form of a triptych, in silver, enamelled with the arms of Aragon. It is believed to have been a gift of Jaime I. 13th centy.

In the sacristy there are some interesting early German pictures.

Daroca has several other parish churches. In that of San Juan there are several good paintings on panel. In that of Santo Domingo, several fine silver crosses may be seen and good early paintings. The parish church of San Pedro was pulled down in 1854. One of its fine Moorish wooden doorways, 14th centy., has been deposited in the Archaeological Museum at Madrid. Visit *Santiago*, whose façade is handsome, while inside is a picture of the battle of *Clavijo*, by Ambrosio Plano, a native artist. Notice the Greco-Romano fountain opposite the *Trinidad*, with 20 jets of water, which flow night and day. The botanist in these parts will find a wide and hitherto almost uninvestigated field; the fruit is excellent, especially the pears called *pera pan* and *cuerdo de dama*, and the *camuesa* apple.

Daroca bears for arms "*six Hostias*," It assumed these bearings in lieu of its former distinction, six geese, the canting *Ocas*; and it asserts in its motto—*non facit taliter in omne orbe*—that this miracle is the only one and singular.*

South of *Daroca*, in the plain of *Bello* and by the road-side, is its brackish lake *la Gallocanta*, near which barilla, saxifrage, and other salitrose plants abound. The waters of this lake *Gallocanta* rose Sept. 11, 1854, and overflowed the causeway and walls of *Daroca*; the tunnel proved insufficient; the country below was devastated, and the fountain of *San Pedro* carried away. Beyond it lies *Villar del Sar*, where there are iron-mines which furnish for *Calatayud* a mineral of immemorial celebrity.

Those who do not wish to go to *Calatayud* may cut across 48 m. by *Cariñena* (Pop. 3400), in whose cereal *campo* the fine wines *el ojo de gallo* and *blanco imperial* are grown, which form the usual beverages of *Zaragoza*. In the tower of the ch. were contained in iron closets the archives of the municipality of *Daroca*. These and other ancient documents are now deposited in the *Archivo Historico* at *Madrid*. Those who are pressed for time may leave out *Daroca* altogether, by turning off at *Leshago*.

Molina de Aragon lies 30 m. S.W. of *Daroca*. Pop. 3500. It is the capital of its *Señorio*, or Lordship, conquered in 1129 by *Afonso el batallador*, and incorporated with the Castilian crown by the marriage of the heiress *Maria* with *Sancho el Bravo* in 1293, and the king is entitled the *Señor*. The city lies with a S. aspect on a castle-crowded slope over the *Gallo*, an ex-

cellent trout-stream, and is protected by its ancient walls and alcazar from the N. winds. Near the city are hydro-sulphuric mineral baths.

Calatayud. (See Rte. 149.)

ROUTE 10.

TERUEL TO VALENCIA, BY SEGORBE.

80 m.

This route should be ridden as far as *Murviedro*, thence rly. to *Valencia*.

10½ m. *Valverde*, placed on a chilly eminence, contains 1500 souls. The Ionic portal to the *parroquia* is of the date 1591.

8½ m. *Sarrion*. Pop. 1000. Here is a mineral fountain, called *la Escal-ruela*. Crossing the rugged *Javalambro* chain, leaving the *Peña Golosa* to the l., is *Alventoso* on its rocky wind-blown knoll, placed over a dip well watered by the confluents of the *Mijares*, thence over a wild, rough country we enter the province of *Valencia* at *Barracas*, whose hills, as well as those of *La Pina*, abound in game. Soon descending into the pleasant fertile *Huertas* of *Jerica*, cold *Aragon* is exchanged for genial *Valencia*.

22 m. *Jerica* (*Jericho*), Pop. 3000, with a ruined castle, is placed under a slope on the banks of the *Palancia*, which is here crossed by a good bridge, built in 1570 by *Juan de Munatones*, bishop of *Segorbe*. Many Roman inscriptions are found in this district. The *parroquia* has an elaborate stone portal.

7 m. *Segorbe*. Pop. 6200. *Segorbe*, considered to have been the *Segolriga* *Edetanorum*, rises in its valley above

* The reader who wishes for all the authentic details of the legend must consult 'La Historia de los Corporales,' Gaspar Miguel de la Cueva, 8vo., Alcalá, 1553. The tale soon went into a second edition, 8vo., Zaragoza, 1590; see also 'Historia del Divino Misterio,' Diego Dormer, duo., Zaragoza, 1635; 'Disertacion Historica,' Dr. Gil Alsa y Guevara, 4to., Zaragoza, 1690; 'Historia,' Man. Ortigas, 4to., Zaragoza, 1645; the 'Rasgo' of Moya, p. 113; 'Coronica de España,' Deuther, Valencia, 1604, li. 42.

the Palancia, surrounded by gardens, which, under a beneficial climate and copious irrigation, are incredibly fertile. The view from the rocky pinnacle above the town is charming. Segorbe was taken from the Moors by Don Jaime in 1245.* The edifice is not remarkable, but has a *Retablo* of the Joanes school and a good cloister. Parts of the ancient castle and walls were taken down to build the *Casa de Misericordia*. The limpid *Fuente de la Esperanza*, near the Geronimite convent, gushes at once a river from the rock; the water has a petrifying power. *Sra. Martin de las Monjas* has a Doric façade; inside is the tomb of the founder, Pedro de Casanova; inquire for the fine Ribalta, the Descent of Christ into Hades. In the *Seminario* is the tomb of the founder, Pedro Miralles; his effigy kneels on a sarcophagus, on which some of the events of his life are sculptured. Remains of Roman walls and cisterns are preserved; and some Doric pillars are let into the house of the D. of Medinaceli. Near the town is the suppressed Carthusian convent of *Val de Cristo*, with its picturesque paper-mills.

7 m. Torres Torres.

7 m. Murviedro. *Inn*: Posada de San Joaquin. Pop. 4500 (see Rte. 107 for the rly. route to Valencia).

18 m. Valencia Stat. (see Rte. 101.)

ROUTE 12.

TOLEDO TO TALAVERA DE LA REINA.

48 m.

Toledo. (Rte. 4.) Two diligences leave Toledo daily for Cabañas to join the train which goes from Madrid to

Talavera. Carriages leave Cabañas in the same manner for Toledo on the arrival of the trains from Madrid or Talavera. The distance, over a good road, is 9 m., which is driven in one hour and a half. Fare, 6 reals. The diligence passes through the village of

6 m. *Olias* Stat. Pop. 200. From there

3 m. *Cabañas* Stat. Pop. 480.

3 m. *Bargas* Stat. Pop. 964.

5 m. *Villamiel* Stat. Pop. 300.

3½ m. *Rielvas* Stat. Pop. 252.

3½ m. *Torijos* Stat. Pop. 2000. In the parish ch. are two interesting plate-resque doorways. In the palace of Altamira, built by the Duke of Maqueda, there are 4 fine saloons, decorated with arabesque work and fine ceilings.

6 m. *Santa Olalla* Stat. Pop. 500.

3 m. *Erustes* Stat. Pop. 180.

4 m. *Illan Cebolla* Stat. Pop. 1500.

A fine palace of the Duke of Alba is near the village.

3 m. *Monte Aragon* Stat. Pop. 480.

8 m. *Talavera de la Reina* Stat. *Inn*: Posada de las Pijorras,—bad. Pop. 7600. This once flourishing, but now decayed city—Tala-Briga—is charmingly situated upon the river Tagus, in the midst of a verdurous *vega*. Remains (the oldest of which are Roman) exist of a triple circumvallation; the *Torres Albarranas* were built (937) by the Moors. Obs. the arch of *San Pedro*, and the irregular *Plaza*, with red houses, porticos, and balconies. The *Ch. of Santa Maria la Mayor* is a Gothic edifice with three naves but without architectural merit. Obs. the fine, but dilapidated bridge, built in the 15th centy. by Cardinal Mendoza. The city possesses pleasant *Alamedas*, whose groves are tenanted by nightingales; the favourite *Paseo* is along the Madrid road, leading to *Nuestra Señora del Prado*, a hermitage built upon the ruins of a Pagan temple, and where pagan rites were celebrated down to the year 1807. These curious rites were called *las Mondas de Talavera*; they were presided over by a sort of Chief Magistrate, chosen for the day,

* There is a history of the cathedral, *antigüedades*, &c., by Francisco de Villagrana, 4to., Valencia, 1644.

and called *El Justicia de Mogiganga* (president of the images). The rites were akin to the Helston May "Furry" of Cornwall.

Visit the *Convent of the Dominicos*, which contains the three grand tombs of Cardinal Loaisa, Pedro Loaisa, and Catalina his wife. The noble Geronomite convent, near the river, begun by Archbishop Pedro Tonsorio in 1389 and altered in 1549 and 1624, is now turned into a manufactory: the staircase and Ionic façade deserve notice.

Talavera has produced Mariana, the historian, and Alonso de Herrera, the writer upon agricultural subjects.

The battle of Talavera *de la Reina* was fought on the 27th and 28th of July, 1809, on the hill to the left of the town and on the Madrid road. The great Duke just called it "*the long and hard-fought action against the French, with more than double our numbers.*" The French were commanded by Jourdan, Victor, and Joseph in person. The Spanish army was commanded by Cuesta, a brave man personally, but a mere "child in the art of war," and too old, proud, and obstinate to be taught. Never were the two nations more truly represented than by their respective leaders; the decrepit formal Don coming in a coach and six, and keeping his ally waiting, when minutes were winged with destinies; while the other, the very personification of eagle-eyed power, iron in mind and frame, was of lightning decision.

The situation of Sir Arthur Wellesley, now far advanced in the heart of the peninsula, was full of peril; with insufficient allies, an incumbrance rather than an aid, and with starvation staring in the face, while a French army of 55,000 veterans menaced his front, and larger forces gathered in his rear and around. Then, had the French only remained on the defensive, his escape was hardly possible; but over-confidence in numerical superiority, and the jealousy of rival marshals, induced Joseph, Victor, and Jourdan to hurry an attack before the junction of the other French forces

had enveloped the English in a net, past redemption. Sir Arthur, on the 27th, drew up the Spaniards in two lines on his right, in a position secured by the river, and very strong from enclosures, ditches, and plantations; his centre, in front of Talavera, was intersected by roads and ravines. He placed the British troops on the sloping hills to the l., the real key of the position. His whole English and German handful was under 19,000, with 30 guns; while the Spaniards ranged about 34,000. The French mustered upwards of 50,000 men, of whom 7000 were cavalry. Numerically the contending hosts were equal; intrinsically, most unequal. The French force consisted of splendid veterans, highly disciplined, and flushed with victory. Victor concentrated all his forces against the English, by whom he was everywhere beaten back. Night terminated the contest, the Duke sleeping on the ground in his cloak. Victor's second attack failed from Sebastiani's neglecting to assist him now, as he afterwards did again at Barrosa. Victor himself had risked this battle prematurely; jealous of Soult, and wishing to monopolise the glory of a victory, he hurried it on before that marshal could arrive after his defeat at Oporto. The French finally abandoned the field, having lost 20 cannon, and 10,000 killed and wounded: the English lost 6200. They alone did the deed "*for the Spanish army,*" wrote the Duke (Disp., Aug. 25, 1809), "*with very trifling exceptions, was not engaged, yet whole corps threw away their arms, and ran off in my presence, when they were neither attacked nor threatened with an attack, but frightened, I believe, by their own fire.*" "When these dastardly soldiers run away they plunder everything they meet, and in their flight from Talavera they plundered the baggage of the British army, which was at that time bravely engaged in their cause."

ROUTE 13.

AVILA TO PLASENCIA, BY BEJAR. 94 m.

Leaving Avila the river Adajah is crossed, and the *Sierra de Avila* range of hills are left to the l.

10½ m. *Muñogalindo*. Pop. 820.

10½ m. *Villatoro*. Soon after leaving this small hamlet of 325 Inhab., the road enters the defile of the *Puerto de Villatoro*. At the summit of this pass is *Casas del Puerto*, with a Pop. of 300.

13½ m. *Piedrahita*. Inn: Posada de Calacera. Pleasantly situated in a very picturesque neighbourhood. Obs. the ruins of the palace of the Duke of Alba.

The road now traverses the smiling valley of *La Corneja* to

3½ m. *San Bartolomé*.

7 m. *Puente del Congosto*. Pop. 495. Here the road crosses a stone bridge.

The villages of *Santibañez de Bejar* and *Vallejera*, situated amongst the mountains of the *Sierra de Beja*, are now passed, and farther on the hamlets of *Navacarros* and *Palomares*: the scenery around is bold and wild, and quite alpine in character.

13 m. *Bejar*. Pop. 11,000. Inn: *Parador de Medina*. The river *Cuerpo del Hombre* fertilizes the environs. The *Alcazar* of the duque is a feudal edifice of striking appearance: obs. its classical patio, its fountain, and the fine view from its top. It was gutted by the French under Soult, when the pictures and fine collection of armour disappeared. Near Bejar a battle was fought, Feb. 20, 1813, between the English under Lord Hill and the French commanded by Foy, in which the latter were routed. The inhabitants of Bejar, commanded by the Polish Colonel Fouky, made a gallant resistance to the royalist forces during the

revolution of September 1868. A considerable trade in cloth is here carried on; nearly 200 different establishments employ 5000 hands in its manufacture. From Bejar there is a diligence to Plasencia. Railway to Salamanca in construction.

7 m. *Baños*. Pop. 1640. This beautifully-situated town, so called from its hot sulphur-springs, is much frequented during the season. Decent lodgings are to be found near the baths, and four tolerable Posadas are open during the season. The sides of the river Ambros are laid out in pretty walks. Obs. the fine belfry of the ch. of Santa Maria; its tower deviates from the perpendicular. The wines grown in this neighbourhood are excellent.

Leaving Baños the ancient Roman road—*La Plata*—is crossed. Remains of its pavement and abandoned bridges may everywhere be traced. The road now descends into the picturesque valley of *Ambroz*.

7 m. *Aldea Nueva del Camino*. Pop. 1000. Obs. the numerous gardens in the neighbourhood.

11 m. *Villar de Plasencia*. Pop. 450.

11 m. *Plasencia*. Inn: Posada de las tres Puertas. (See Rte. 75.)

ROUTE 14.

AVILA TO SALAMANCA.

62 Eng. m. *Diligence daily*. Road excellent. Or by *Medina del Campo*, open September 1877, rail (see Rte. 18); two trains daily. See 'Indicador':—

Avila (Rte. 1).

6 m. *Alamedilla*.

2 m. *Monte de Manraneros*.

6½ m. *Areinte*.

- 2 m. *San Pedro del Arroyo*.
 2½ m. *Muñogrande*.
 3¼ m. *Charreros*.
 3½ m. *Monte Castronuevo*.
 5 m. *Salvados*.
 2½ m. *Cantaracillo*.

3 m. *Peñaranda de Bracamonte* (Pop. 3500). Here the diligence stops for 20 minutes to allow passengers to breakfast.

- 5 m. *Monte de Aranzo*.
 3½ *Ventosa del Río Almar*.
 5 m. *Encinas de Abajo*.
 2 m. *Calvarrasa de Abajo*.
 6 m. *Santa Marta*.
 4 m. *Salamanca*.

SALAMANCA.

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§ 1. HOTELS; THEATRES; POST OFFICE, &c.

Omnibus to the town. *Inns*: La Burgalesa; excellent; 26 reals per day. *Fonda del Comercio*.

Café: Suizo, in the Calle de Zamora, a large well-conducted establishment.

Casino, over the Café Suizo; newspapers and a small library. Foreigners are admitted on sending in their cards.

Theatres: El Liceo, Calle de Herreros; El Hospital, Calle San Justo.

Bull Ring: outside the Puerta de Zamora; bull-fights in September. N.B. These are generally first-rate.

Post Office, in the Plaza Mayor.

Despacho Central del Ferrocarril, near the Post Office. It is advisable to take tickets here and have luggage registered, to avoid the bustle at the station.

Apothecary: Dr. Angel Villar y Pinto, Portales del Pan, No. 7. English prescriptions carefully prepared.

Promenades: The Plaza Alameda

del Campo San Francisco (near Irish College); El Paseo de la rieta, near the Bull Ring.

The silversmiths' shops are very numerous and contain a great variety of most inexpensive local jewellery.

§ 2. HISTORICAL NOTICE OF TOWN AND UNIVERSITY.

Salamanca is the capital of its modern department, the see of a Bishop suffragan to Valladolid: Pop. 16,000. The town is dull, without learned society, or commerce; the climate cold, for the air bites shrewdly, as fuel is very scarce, the sun is fireplace of the poor.

Built in a horse-shoe shape, this ancient city stands with its walls domes overlooking the river Tormes whose water often disagrees with strangers, and can only be drunk by the natives after standing for several days in cisterns, to allow of the deposit of some of the mineral or organic matter which it holds in solution. The river rises in the *Sierra de Greda* near Tormellas, and after a course of 135 m. flows into the Duero near Fermoselle; it contains trout; the best fishing is nearer the source: Salamanca the river is broad and imposing, and the volume of water (for Spain) very considerable. It is crossed by a handsome and very long stone bridge, consisting of 26 arches, the 15 near the town are Roman, and in very good condition; the 11 remaining ones are of the time of the Emperor Charles V.

Seen from outside Salamanca has an antique picturesque look. The beautiful creamy stone of which the cathedral and colleges are built comes from the quarries of Villa Franca, 3 m. distant, and is infinitely superior in colour and duration to the perishable material used at Oxford. The university, although in a land of Alamedas, is, however, altogether deficient in the academic groves and delightful gardens of her English rival.

Salamanca (Salmantica), a name some have derived from *Elman*, the



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| 3 E 3 | University. | 9 F 6 | Santo Tomás. | 15 D 4 | Casa de las Salinas. |
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- 2 m. *San Pedro del Arroyo*.
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 3½ m. *Charreros*.
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 5 m. *Salvados*.
 2½ m. *Cantaracillo*.

3 m. *Peñaranda de Bracamonte* (Pop. 3500). Here the diligence stops for 20 minutes to allow passengers to breakfast.

- 5 m. *Monte de Aranzo*.
 3½ *Ventosa del Río Almar*.
 5 m. *Encinas de Abajo*.
 2 m. *Culvarrasa de Abajo*.
 6 m. *Santa Marta*.
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| 8 F 5 | El Colegio de Calatrava. |
| 9 F 6 | Santo Tomás. |
| 10 D 2 | San Blas. |
| 11 C 3 | Montirrey. |
| 12 G 5 | Carmelitas Calzadas. |

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 2½ m. *Cantaracillo*.

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Iberian god of war, was a large and ancient city of the *Vettones*. Plutarch (*De Virt. Mul.*) calls it *μεγαλη πολις*; he relates how, 582 B.C., Hannibal raised its siege, the Spaniards having "promised to pay" 300 talents of silver and give 300 hostages, but performed neither: thereupon the Punic chief, not to be so done, came back and gave the place up to plunder, having first ordered the male population to come out with jackets, and without arms or cloaks. The women, however, hid swords under their *aygas*; and when the Massæsylian guard placed over the prisoners left their charge to join in the pillage, these Amazons armed the men, who killed many of the plunderers. Under the Romans Salamanca became the ninth military station on the *Via Lata*, the broad road from Merida to Zaragoza. The Goths patronised Salamanca, and here coined money in gold. Ravaged by the Moors, and finally reconquered by the Spaniards in 1055, the city abounds with very interesting specimens of architecture, especially of the Romanesque, late Gothic, or plateresque, and Renaissance styles. These are represented in a splendid manner. The pure pointed style of the 13th and 14th centuries *Rococo* is abundant, for Jose Churriguera, the heresiarch of bad taste, and whose name is synonymous with absurdity, was born here about 1660.

The pride of Salamanca was laid in the dust by the French, whose ravages were thus described by the Duke, June 18th, 1812:—"The enemy evacuated on the 16th, leaving a garrison in the fortifications which they have erected on the ruins of the colleges and convents which they have demolished." "The French among other acts of violence have destroyed 13 out of 25 convents, and 20 of 25 colleges which existed in this celebrated seat of learning." Again, Feb. 10, 1813, he writes:—"I have received intelligence that the enemy have destroyed the remaining colleges and other large buildings which were at Salamanca, in order to use the timber for firewood."

The western portion of Salamanca is consequently one heap of ruins.*

The first university in *Castile* was that founded at Palencia by Alonso VIII., which induced Alonso IX. of Leon to establish this one. When the two kingdoms were united under his son St. Ferdinand, Palencia was incorporated with Salamanca, and he gave the united universities new statutes in 1243. Alonso el Sabio, his son, favoured this seat of learning, and endowed professorships in 1254. Oxford takes precedence of Salamanca, a question decided at the Council of Constance, 1414, when Henry de Abendon, warden of Merton, advocated our university, a decision the Spaniards never forgave. Salamanca was first governed by its own Rector; and by a code drawn up in 1300 this officer, one of great authority, was chosen for a year every 11th of September, and entered into his functions on the 25th. The discipline of the university was placed under his tribunal.†

Salamanca, which in the 14th centy. boasted of 10,000 students, had already in the 16th declined to 5000, and it continued to languish until the French invasion; now it is so comparatively a desert, that when the Term, *el curso*, was opened, Oct. 1, 1877, by the rector, only 400 students appeared. The establishment of local universities in large cities in Spain has broken up

* For what Salamanca was before Ney and Marmont occupied the city, consult 'Historia de Salamanca,' Gil Gonzalez de Avila, 4to., Salamanca, 1606; and 'Compendio Historico,' Bernardo Dorado, 4to., Salamanca, 1768, 1776; Ponz, xii.; Florez, 'Esp. Sag.' xii.; 'Historia,' Pedro Chacon, 8vo.; the apologetical 'Resena Historica, M. H. Davila, 8vo., Salam.' 1849; 'Recuerdos y Bellezas de España,' 1 vol., 1865; 'Salamanca Artistica y Monumental,' por Dr. Modesto Falcon, 1 vol.; 'Guia de Salamanca,' by the same author, 1 vol., Salam., 1868.

† The details of office, and the description of the silver bedels (maceros), the tufts or gowns (rosas), and the old cock crest (becas), emblematic of nobility, and the particulars of the hoods that were worn with the gown, *Manto* or *Loba de Burriel*, and much more, will be found in Davila and Baroja, and also in Salazar's chronicle of the '*Gran Cardenal*,' li. 41, and in that quaint old 'Handbook' for Spain, '*Grandezas de España*,' Pedro de Medina, 1566, p. 97.

the monopoly which Salamanca once enjoyed, and it is now almost exclusively reduced to students of the province.

§ 2. SQUARES.

Visit first the superb Plaza Mayor, which is one of the largest squares in Spain. It was built by Andres Garcia de Quiñones in 1700–33. A colonnaded arcade is erected on each side, underneath which to the N. is the *Casa del Ayuntamiento*, or mansion-house, Churrigueresque in style. In this Plaza bull-fights were given as recently as 1863, and 16,000 to 20,000 spectators have often been accommodated. The centre is now occupied by a pleasant garden. Under the arcades is the fashionable promenade of the town. The façades on the S. and W. sides are adorned with busts of kings and worthies of Spain; blank spaces have been left on the other sides for future great men.

Below this square is the old Grass Market, *la Plaza de la Verdura*; obs. the picturesque dress of the peasants.

§ 4. CATHEDRAL.

The *Cathedral* is a splendid example of the florid Gothic of the age of Leo X.; it was begun (read the inscription at the grand entrance) in 1513. A consultation was previously held of all the chief architects of Spain; see the curious documents printed by Cean Bermudez (Arch. i. 293). The plan of Juan Gil de Ontañon was selected, and the edifice was built under Bishop Francisco de Bobadilla, son of Beatriz, the dear friend of Isabel. He had the good sense to spare the old cathedral, to which this is now joined, and from whence the service was removed March 25, 1560. The principal and finest entrance to the E. is profusely decorated from the top to the bottom with fine statues, medallions, and delicate ornamentation, the work of Juan de Juni and Gaspar Becerra. The rich Gothic predominates, but the tendency to the plateresque is evident. Obs. the infinite ornaments and statues of the beautiful portal, and the pecu-

liarily warm tint of the cream-coloured stone in which they are wrought. The towers are inferior, and are of later date. The next entrance, which is also very fine, is that of *la Puerta de las Palmas*, which opens upon the raised plaza to the N.; over the *puerta* is the "Entry into Jerusalem" in bassi-relievi. The interior produces a most admirable effect. The central aisle is the highest of the three; at the sides of the two lateral ones are enclosed chapels. The roof is supported by graceful shafts, with small capitals painted in blue and gold: the Gothic roof is studded with gilded rosettes. The double gallery in the transept is most delicate, with a double frieze of birds, animals, and scroll-work. Obs. above, the busts and coats of arms projecting from circular frames which were once gilded. The octangular *cimborio* is very light and elegant. The *coro*, as usual, blocks up the centre; the *illeria* is handsomely carved, and the exterior Churrigueresque. Obs., behind the *coro*, the much over-praised statues of St. John, and a cross Santa Anna teaching the Virgin to read, both ascribed to Juan de Juni. Visit the beautiful *Dorada* chapel, built by Francisco Sanchez de Palenzuela; obs. the profusion of small saints, placed in rows, on gilt pedestals, picked out in blue, white, and gold, and the skeleton looking down, with the inscription at his feet, *Memento mori*; also the tribuna, with charming old organ. The tomb of the founder is dated 1524; he is sculptured as asleep in his robes; above is his portrait in black. Obs. the *azulejos*, and the sepulchres of two prelates. Every detail is worth looking at in this beautiful little chapel. In the *Capilla del Presidente* is a copy, by *el Mudo*, of Titian's "Deposition," also two heads of the Saviour by Morales. Obs. to the l. of the door which enters the old cathedral, a Virgin with the Infant and St. John, ascribed to Morales. Visit next *la Pieza*, the vestry of the canons; obs. the delicate foliage and ornaments, and the Louis-XIV. mirrors. In the adjoining *Oratorio* the relics are kept,

but the French carried off the silver mountings. Here is *el Crucifijo de las Batallas*, a small Byzantine bronze, which the Cid always carried in fight. The crown and the apron are gilt, the body is girded with a white belt, studded with chequer work, a good example of old *champ-levé* enamel of Limoges.* This authentic and curious relic was brought here by Geronimo, the Cid's own bishop, and remained over the prelate's tomb from 1120 to 1607, until it was removed to this *Relicario*. In the *Capilla del Carmen* may be seen the remains of Bishop Geronimo, and on the hideous Churrigueresque retablo there is a crucifix, about half a yard high which, it is said, was carried by the Bishop in the wars with the Cid. It is roughly made of dark wood, but is an interesting specimen of sculpture of the 11th centy. In the *Capilla de San Antonio* is a picture representing the Beheading of St. John; obs. a fine Virgin, in dark green robe, giving a white rose to the Saviour Child; to the rt. of which is a San Christobal, and to the l. a San Andres, all 3 fine examples of the Spanish painter Fernando Gallegos.† In the *Capilla de Nuestra Señora de la Verdad*, obs. a Crucifixion, with two bishops. Below are buried the family of the founder, Antonio Corrionero. The small box, dated 1628, contains parchment title-deeds. Obs. in this chapel a St. Jerome beating his breast, by Gaspar Bocerra. A broad flight of steps leads down from the S. aisle into

The *old Cathedral*,‡ which lies below a fine specimen of Romanesque work, is simple and massy; hence the epithet, "*Fortis Salmantina*." Ascend the tower, for the sweeping views. It was built by that warlike prelate, Geronimo, the confessor of the Cid, a Frenchman, born in Perigord. He was brought to Spain by his countryman Bernardo, primate of Toledo, and

* See 'El Cristo de las Batallas,' Gil Davila, etc., Salam., 1615.

† Ferdinand Gallegos was born at Salamanca in the middle of the 15th century, and is the Van Eyck of the Peninsula.

‡ See Street's 'Gothic Architecture of Spain.'

made Bishop of Valencia, in 1098, by the Cid. Translated to Zamora after his master's death, he induced Count Ramon, the husband of Queen Urraca, in 1102, to build this cathedral at Salamanca, which Calixtus II., own brother to Ramon, elevated to episcopal dignity. Geronimo introduced the Norman-French style of architecture in both his cathedrals: the exterior of his *iglesia vieja* is best seen from *la puerta del patio chico*. It is a cross ch. with 3 E. apses, and a dome at the crossing, covered with scaly tiles, raised upon arcades, pierced with windows, in order to support the pressure of the vault: four round pinnacles are built outside. Mr. Street considers this dome a rare feature treated with great success and originality. The effect inside and out is admirable. Obs. the curved *retablo* in the *Capilla Mayor*, filled with 55 paintings, in fresco, set in white and gold frames. With the exception of two of these paintings, which are of the 15th centy., and which have been placed to hide the spot probably occupied by an image, the remainder are by the Italian artist Nicolas Florentiu, an excellent painter of the 14th centy. The fresco, painted on the dome, of the Last Judgment, is also by him. This unique retablo is in perfect preservation, and most beautiful in colour. Obs. the arches, capitals, and sepulchres, dating about 1466. Among other tombs observe that of Mafalda, daughter of Alonso VIII., 1204; of the Dean Fernando Alonso, 1285; of Juan Fernandez, Rico Ome, 1303, the two with sculptured figures of weeping women, *planideras*, and paintings in fresco of the 14th centy. Some of these tombs have been published in the Spanish work, '*Monumentos Arquitectonicos*.'

In the old cloisters, built in 1170, and partly modernized, the schools were formerly held. Obs. the two beautiful capitals of the doorway. Several inscriptions are imbedded in the wall. Some ancient tombs and old paintings on panel should be noticed. In the rt.-hand angle there is a sculptured life-sized figure of the Virgin, 15th centy., horribly

daubed over. There are four chapels in the cloister: three of them are interesting. The first to the left of the entrance-door is the *Capilla de Talavera*, founded in 1510 by Rodrigo Arias Maldonado: it contains the tomb of the founder and two flags taken from the Comuneros in 1521. This chapel was destined for the muarabic ritual, which is celebrated there six times a year. The roof, which belongs to the primitive construction, is of the highest interest. It is composed of ribs in parallel lines, which recall Byzantine constructions anterior to the 11th centy. The next chapel to this is dedicated to *Sa. Barbara*, founded in 1344 by Bishop Juan Lucero. His tomb and other interesting ones of the same period may be seen there. Here are kept the chairs and seats from whence degrees were conferred to the licentiates and doctors of the University up to 1842. On the S. side of the cloister is the beautiful chapel of *San Bartolomé*, founded by Diego de Anaya, archbishop of Seville, in 1374. The ceiling is painted in blue, and studded with stars of gold. Obs. 8 interesting tombs of members of his family: but the most important is the founder's in the centre, surrounded by an iron railing and openwork inscription, a most remarkable specimen of ironwork. The mediæval organ and Moorish tracery on the organ loft are most interesting. Obs. also the beautifully executed effigies of an armed knight and his lady, who are supposed to be the father and mother of Archbishop Anaya: the lady is dressed in the costume of a nun, having doubtless assumed that garb upon the departure of her husband for the wars: obs. the singular *pattens* in which her feet are placed instead of shoes.

Opposite the cathedral to the L. is *San Bartolomé*, now the palace of the civil governor, a good Greco-Romano building which was built over an older one in the last century. It is the eldest of the *Colegios Mayores*, and is called *El Colegio Viejo*.*

* Consult its history by Ruiz de Vergara 3 vols. fol., Madrid, 1766-70.

§ 5. UNIVERSITY AND COLLEGES.

Now pass into the *University* by the door next to *San Bartolomé*, although the principal entrance is in the *Calle de Libreros*. The walls on this side are the oldest in the building. Obs. the Moorish ceilings and walls of the 15th centy. They have unfortunately been restored. The *Patio* has been modernized, and the royal portraits in the *chiaro-oscuro* are very poor. The schools were commenced in 1415 by Alonso Rodrigo Carpintero, and were removed here from the cloister in 1433. This was the age of Juan II., the patron of literature and of the troubadour (see the inscription over the gate *de las Cadenas*). The chapel, dedicated to *San Geronimo*, of which Medina gives the curious details, was modernized and ruined under the Bourbons. The *retablo*, rich in material and poor in design, contains some bad pictures by Francisco Cachaniga.

Over the door of each of the *aulas*, "halls," or lecture-rooms, are tablets denoting the science which is, was, or ought to be taught in them; inside each is a pulpit for the lecturer, or *catedrático*, with rows of benches for the students, and a sort of ledge for them to write their notes on. Ascending the staircase, especially observe the morris dancers and foliage by way of banisters; in the ante-room the roof of the ceiling is in rich *artesonado*, and stalactitical. The handsome library is fitted with Louis-XIV. book-cases and gallery: in a smaller room are preserved many most interesting illuminated manuscripts, and books, of which the most remarkable are an illuminated MS. of the 15th centy., *Libro de las claras e virtuosas mugeres*, attributed to Don Alvaro de Luna. *Obras de Seneca* MS. of the 15th centy.; a small Bible. 14th centy., finely illuminated. A large collection of early printed books and autographs of Fray Louis de Leon; and also such works as are prohibited by the *liber expurgatorius*, which the obliging librarian will be glad to show to visitors. The

library is rich in theology, editions of Aristotle, works of Tostado, &c. Near the ante-room is the chamber in which the student about to "dispute" or "wrangle" is placed with a sentinel at the door, for 25 hours, to consider his subject quietly; it was originally filled with huge folios, many of which, especially the polemical books, were chained to the reading-desks, according to the general system in the middle ages.

Passing through some quaint tapestry-clad rooms is the *Sala del Claustro*, a modern saloon, in which the doctors and heads of houses assemble in conclave. You may also look at the chapel and museum of chemistry and natural history. The size of these now deserted halls bears witness of past crowds.

Coming out of the schools particularly obs. the grand façade of the *University Library*, which is alone worth an architect's visit to Salamanca to see. It is the triumph of the decorative and heraldic style; the creamy stone has been as wax in the hands of the artist. It is of the richest period of Ferdinand and Isabella, whose medallions and badges are interworked with scrolls: the inscription is in Greek—"The Kings to the University, and this to the Kings" (οἱ Βασιλεῖς τῇ ἐγκυκλοπαιδείᾳ αὐτῇ τοῖς Βασιλεῦσι).

In the Plazuela opposite is the hospital for poor students, and two Gothic façades of former *Escuelas menores*. Visit the patio which is entered by the arched door at the end of the Plazuela. A statue in bronze, of Fray Luis de León, has lately been erected in the centre of this square.

Passing to *San Blas*, some idea may be formed of the frightful devastation caused by the French. *El Colegio de Ordo* was in the immediate vicinity. Nothing but the barest fragments of its outer walls remain. In order to fortify this commanding quarter, they demolished San Benito, San Vicente, La Merced, and Los Cayetanos, and levelled all the houses up to San Bernardo, to make a glacis. These

forts were stormed by the Duke in person, June 27, 1812, and although defended by 800 picked men and 20 cannon, surrendered after a feeble resistance. Thus were captured in a few hours bastions which it had occupied the enemy three long years to construct, for which the palatial abodes of religion and learning were razed; and this in the face of Marmont's superior army, which did not venture to interfere.

Adjoining is *el Colegio Mayor de Santiago Apostol* (called also *del Arzobispo*, after the Archbishop of Toledo, Alonso de Fonseca, its founder). This fine edifice is now *El Colegio de Nobles Irlandeses*. Their original college was founded in 1592 by Philip II., and dedicated to St. Patrick. In this college 12 Irish students are usually in training for the priesthood. The Rev. John Cowan is the present rector. The students follow their course of theology and law at the seminary, where they receive their degrees. The edifice itself was begun in 1521 by Pedro de Ibarra at the best period of the cinquecento style of architecture. Obs. the airy and elegant *Patio*, the fluted pillars, and Pierino del Vago medallions, which glitter in the sun like a rich chasing by Cellini. The sculptured heads of warriors and boys, some in caps, some in helmets, are full of grace and variety of design. Ibarra was aided by Alonso de Covarrubias and by Berruguete: thus the three great artistic architects of their age were simultaneously employed, each vying in honourable rivalry to outdo the other. Some of the work is in the transition period from the Gothic to the Renaissance. Berruguete in 1529 undertook to "build, carve, and paint" the *retablo* of the chapel: Ponz (xii. 234) gives an extract from the original agreement. The noble work was finished in 1531. The 8 paintings are rather coldly coloured, and the drawing resembles that of Juan de Bologna; the upper 4 are the best. The subjects are the descent of the Holy Ghost, Annanias and Sapphira, the Finding of Moses, Presentation in the Temple, Ascension

of the Saviour, his Baptism, Flight into Egypt, Adoration of the Shepherds. The two lower are copies, the invaders having abstracted the originals. The library is fine, but badly kept, and the whole building is in a sad state, owing to the scarcity of funds. Some fine vestments may be seen in the sacristy.

§ 6. CHURCHES AND SEMINARY.

San Esteban, commonly called *Santo Domingo*, a Dominican convent, has retained the old name of *San Esteban*, because, when an earlier one near the *Tornes* was destroyed by a flood in Nov. 1256, this parish church was assigned to that order, and one of the finest externally enriched Gothic buildings in the world was erected. The benefactors were *Juan Alvarez de Toledo*, uncle to the great *Alva*, and *Diego de Deza*, tutor to Prince *Juan* (who died at *Salamanca*, Oct. 7, 1497) and afterwards Archbishop of *Seville*. This true Dominican was, like *Philip II.*, a patron of art, protector of *Columbus*, and sincere even in his bigotry. He also founded the College of *Santo Tomas* at *Seville*. Obs. the elaborate façade and portal, which almost rivals that of the University Library. The eye is bewildered with the details, which are thrown like a lace embroidery or filigree work over the whole; the creamy stone is worked into saints, apostles, candelabra, and richest caprice. The martyrdom of the tutelar is a beautiful group, sculptured in stone by *Juan Antonio Ceroni*, of *Milan*. Obs. the stone in the centre of the basso-relievo upon which the saint is leaning his l. hand; upon it the artist has cut his name: the date is cut upon the stone which one of the persecutors (to the extreme l.) is about to pick up from the ground. The entrance into the noble church is under a dark elliptical arch, which supports the coro as at the *Escorial*, beyond which all is brilliant, nay, the centre altar and two side ones are overdone with gilding. They are by *Churriguera* himself. The ch. is a Latin cross: the end of the nave above the elliptical arch is painted in fresco by *Antonio*

Palomino, the subject is the "Triumph of Religion." The roof is richly studied; the *retablo* has a good martyrdom of *St. Stephen* by *Claudio Coello*. In the centre there is a statuette of great interest, of the Virgin holding the Infant Saviour in her arms. It is made of gilt bronze, and the throne on which she is seated has a series of figures in champ-levé enamel of the 12th centy. It is known by the name of *Virgen de la Vega*, and probably belonged formerly to the old cathedral. Go behind the *retablo* to see it. Some fine statues by *Salvador Carmona* are in this *retablo*. In the chapel of *San Pedro Martir* there exists a good painting on panel of the martyrdom of *St. Ursula*. Notice in the *Relicario* the slippers which *Pius V.* wore upon the occasion when he received the Prince after the victory. The wooden urna in the centre of the apartment contains the bones of the Duke and Duchess de *Alba*. Obs. also the *Sala Capitulár*, built in 1637 by *Juan Moreno*, the grand staircase and beautiful sacristia. The cloister is very fine. Obs. the pillars and capitals in the angles and basso-relievos sculptured by *Alonso Sardiña*. It has been most creditably restored of late years by workmen of the locality. In the S. side is the room *De profundis* where it is said *Columbus* explained for the first time his theories to the community. In what was the library, and in the upper cloisters, there is now a small collection of paintings. They are all rubbish, and hardly worth a visit.

Columbus in 1484-6 was lodged in this convent; *Deza* and the rest of the Dominican Fathers, to their undying honour, espoused his scheme, which the "Doctors" of the University had pronounced to be "vain, impracticable, and resting on grounds too weak to merit the support of the government."

Opposite to the palace of *Monterey*, with its two turrets, all gutted by the French, is *las Agustinas Recoletas*, a once magnificent convent, founded in 1626 by *Manuel de Zuñiga*, Conde de *Monterey*, and favourite of *Philip IV.* This "good slow man," according to

Clarendon, having married a sister of the all-powerful Conde Duque, was by him appointed viceroy at Naples. He there became so rich, that a poor woman, who had a longing, *un antojo*, to see Philip IV., when thanking the king for granting her an audience, prayed that "God might make him also viceroy of Naples." The convent, built by Juan Fontana, is a noble pile, with fluted Corinthian pillars, a simple cupola, and has altogether an Italian character. The church, a pure Latin cross, is one of the finest in Salamanca, and is very rich in marbles. Obs. the Florentine pulpit of *Pietre dure*; notice the *retablo*, with Corinthian red marble pillars, and the gilt tabernacle, with spiral columns and lapis lazuli; the crucifix in the *retablo* and the tombs of the founder and his wife are by Algardi; that of the founder is finely carved; obs. his armour and costume: many pompous titles are inscribed below the kneeling figures, which but enhance the triumph of death, who has cropped them all to form a garland for his victor brow. Monterey was a liberal patron of art; many pictures which he gave to Philip IV. are still at Madrid; he reserved for this convent "San Januario kneeling on the clouds," by *P. Veronese*, doubtful; an "Annunciation," by *Lanfranco*; a "Nativity," once by *Ribera*; it has, however, been almost entirely repainted. Notice also some fine paintings by Stanzioni (Caballero Maximo), a St. John, like Guido; a St. Joseph; a dark San Agustin; a meeting of the Virgin and Elizabeth; a Nativity, excellent; a San Nicholas, by Lanfranco; a *Virgin del Rosario*, by Ribera; and especially obs. the grand altarpiece, the *Concepcion*, signed, "Jespe do Ribera, Español, Valenciano, F. 1635," certainly the finest specimen of this master which exists in Spain. As Monterey was viceroy at Naples at the precise moment when Ribera, Stanzioni, Lanfranco, and others had created there a school of art, this convent became, and still continues a small museum of Neapolitan paintings. The other pictures inside the convent cannot be seen by

the male sex, as the nunnery is *en clausura*. They are believed to be most numerous, and (some of them) of great excellence; a great number are supposed to be buried within the precincts of this *sanctum sanctorum*.

Another nunnery, *Santi Spiritu*, destined, like Las Huelgas at Burgos, for noble ladies, is a fine pile of granite. Obs. the superb roof over the *coro*, and the richly-chased portal by Berruguete.

Close to the city walls is the curious Romanesque little ch. of *San Marcos*, circular, yet having three apses inside.

Obs. the rich plateresque portal of *Las Dueñas*, founded in 1419, as inside it Santa Teresa received her Divine revelations.

There are several churches besides these which may interest the architect. *San Benito*, *San Juan de Barbalos*, *Santo Tomas*, &c., In the monastery of *Bernardas* there are two statues by Berruguete, and in the chapel of la Santa Cruz, a good *Dolorosa* by Corral.

The *Jesuitas* (*La Clericia*), built in 1614, by Juan Gomez de Mora, is an enormous pile. The chapel and transept are grand, but the *cimborio* has been cracked, and the *retablo* is of vile Churrigueresque. The portals, towers, and cupolas are more striking from size than good art. It is now a clerical seminary. In the sacristy are some pictures by Rubens, and a good statue of Christ, by Carmona.

At Salamanca Philip II. was married (Nov. 13, 1543) to Maria of Portugal, upon which occasion gown and town, the city and the dons, outdid themselves in bull-fights, in order to wipe away all memory of the part the city had taken against his father in the outbreak of 1521. The leader of the Patriots, or *Comuneros*, on that occasion was one Valloria, a *botero*, or maker of wine pigskins. This agitator plundered the colleges, their plate-chests, butteries, and cellars, so effectually, that the delighted mob made everyone swear this oath of allegiance—"Juras á Dios no haber mas Rey, ni Papa, que Valloria." This Castilian Jack Cade was hanged April 23, 1521.

§ 7. OLD HOUSES.

Among the houses best worth observing in Salamanca is *la Casa del Sal*, or *Salinas*, with its arched front, granite pillars, ornamented windows, and splendid *patio*. Obs. the projecting roof and gallery, upheld by grandly carved figure supports in the boldest Italian style. The Maldonado family have a fine old house opposite *la Trinidad*. Near the *Jesuitas* is the *Casa de las Conchas*, ornamented on the exterior like the Mendoza Palace at Guadalajara; studded with stone shells, the heraldic badge of the owner. It is ornamented with fine *patio* and minute Gothic ornaments. Obs. the splendid façade and interesting *rejas*. It may be considered the most complete house in Spain of its period, which correspond with the florid Burgundian style of the Low Countries. In the *Plaza San Augustin* observe the ruined front of the convent destroyed by the invaders, and a singular old house with the arms of Ferdinand and Isabel, and most delicately shaped windows. The *Palacio del Conde de Monterey*, before-mentioned, has two remarkably elegant turrets or *miradores*, with an upper gallery of open arched windows, which look like a rich lace fringe of the solid basement below.

The *Calle de los Muertos* is so called from the house built by Archbishop Fonseca, whose bust, with those of his two nephews, is sculptured in front. Under the windows were placed skulls, emblems of the dead, which gave the name to the street. These have been removed. Visit now the house of the Marques de Almarza, in the *Plaza de San Boul*; and obs. the rosette-studded arch at the entrance, and the medallions in the *patio*, especially that of a young lady with a ruff, and the heads of the founder and his beautiful wife, whose drapery is free and flowing. Here the Duke lodged when in Salamanca in 1812. In the *Plaza Santo Tome* is an ancient mansion, with red-brick Moorish arches and *Azulejo*, and another with a Berruguete front and

portal, with the medallions of the founder and his wife, a very common Spanish *cinquecento* decoration. The *Torre del Clavero* is a good specimen of the mediæval Castilian keep, with those little bartizan turrets at the corner, which occur at Coria, Coca, Segovia, Gaudamur, and elsewhere. In the *Cuesta del Seminario* was the *Aula*, the hall, where Villena endeavoured to restore learning. Here he taught natural philosophy, which the dons and doctors thought magical.

Descend now to the Tormes, and observe the foundations of the old Roman bridge, and the amohadillado masonry. Having passed the Tormes, turn to the rt., and cross the rivulet Zurguen, to obtain a view of the noble city, rising proudly in front. This *Zurguen* was to the poet Melendez what the "*Bonny Doon*" was to Burns.

§ 8. EXCURSIONS.—THE BATTLE.

A. To the battle-field of Salamanca, and Alba de Tormes. This excursion should be made on horseback, although ladies may make it in a conveyance if such can be procured.

Cross the bridge, and proceed direct to the battle-field (4 m.).

The battle of Salamanca was fought about 1½ mile to the E. of the interesting old city, on July 22, 1812, and on and around the two knolls called *Arapiles*. The battle was result of a false move made by Marmont, who commanded in these districts more than 100,000, the Duke having at his disposal less than 60,000 (Nap. xviii. 4), of which scarcely half were British. This numerical superiority gave Marmont the power of every initiative, and reduced Wellington to act on the defensive: his own account to Graham is short. "I took up the ground which you were to have taken during the siege of Salamanca. We had a race for the large *Arapiles*, which is the more distant of the two detached heights: this race the French won, and they were too strong to be dislodged without a general action. I knew that the French were to be joined by the cavalry of the army of the North on the 22nd or 23rd, and

that the army of the centre was likely to be in motion. Marmont ought to have given me a *pont d'or*, and he would have made an handsome operation of it; but instead of that, after manœuvring all the morning in the usual French style, nobody knew with what object, he at last pressed upon my right in such a manner, at the same time without engaging, that he would have carried our *Arapiles*, or would have confined us entirely to our position; this was not to be endured, and we fell upon him, turning his left flank, and I never saw an army receive such a beating." The two knolls, known as the *Arapiles*, near the vil. of the same name, were the main points of attack and defence; they are flattish at the top, and between the two is a level plain.

From *Arapiles* ride over the hills to *Alto de Tormes* (8 m.). Inn: Posada de Francisco Acebedo; small and humble, but clean and decent. Pop. 2800. This ancient little town rises above the river Tormes, and is commanded by the finely-placed palace-castle, with its now ruined towers and machicolations. It gives the dual title to the family of Toledo; its noble bridge, which is paved with flagstones, is after the manner of that at Toledo.

Visit the *Ch. of the Carmelitas descalzas*, and obs. the noble sepulchres of Francisco Velazquez and Teresa, his wife, also that of Simon Galarza, and that of Juan de Ovalla, and Doña Juana with a child kneeling at their feet. Obs. particularly the stately *retablo*, raised in 1750, which forms the centre portion of the *retablo*, and which contains the relics of Santa Teresa herself, the sainted founder of the convent. Amongst the pictures by unknown artists obs. a San Vicente de Pablo, the death of Santa Teresa (in the sacristy) and the taking the veil by Santa Teresa (also in the sacristy.)

Near the town is the Geronomite Convent, containing the tomb of Gutierrez Alvarez, Archb. of Toledo.

The traveller can return by the good direct diligence-road, passing

through park-like scenery, groves of oaks and olive-trees, to Salamanca.

B. To the Baths of Fuente del Caño (10½ m.); road tolerably good; it passes through Aldea, Luenga, and Huerta, to Babilia Fuente, near which are the mineral springs: tolerable accommodation during the season.

C. To the Baths of Ledesma, 18 m. Diligence service during the season (15th June to 15th September). The road passes through the villages of Tejares, Carrasca de Barrega, and Parada de Arriba, to *El Establecimiento*, which is situated about 5 miles from the village of Ledesma. The sulphurous springs lie ensconced in a wooded dell in the immediate vicinity of the river Tormes; they are several in number, and the hot mineral water is abundant. It is used both externally and internally. Rheumatism, gout, and every kind of skin disease can be beneficially treated here.

The neighbourhood affords excellent shooting and fishing: hares, rabbits, partridges, abound, whilst the hawk, the vulture, and an occasional eagle, may also be shot by naturalistic sportsmen. The district is of great antiquity, and the chief town, Ledesma (the *Bletissa* of the Romans), has a picturesque and feudal appearance. Its singular walls are considered to date anterior to the time of the Romans. The town stands on the Tormes, which is crossed by a fine bridge, built on Roman foundations.

ROUTE 15.

SALAMANCA TO ZAMORA.

42 Eng. m. Diligence daily, road excellent.

This journey can be made by rail from Medina del Campo (see Routes 13 and 18); but owing to the time lost at Medina del Campo, it is preferable to go by diligence.

Salamanca (Rte. 14).

4½ m. *Aldeaseca.*

4½ m. *Calzada de Valdunciel.* The road follows the line of the ancient Roman way, and runs over a desolate waste of *Ilex* and *cistus*; here and there are seen wild hawks of a large size, with greyish-white bodies, and tails and wings tipped with black.

3½ m. *Huelmos.*

2 m. *Iscala.* This district is much frequented for its excellent shooting; the side of the gently sloping hill, which stretches away far to the rt. of the road, swarms with rabbits.

10 m. *El Cubo.* Soon after leaving this little village of 500 Inhab., obs. the ruins to rt.: they are all that now remain of the once superb convent of *Valparaiso*, in which St. Ferdinand was born.

3 m. *Pelleas.* Obs. near here the traces of the old Roman road *La Plata*, which formerly traversed Spain from N. to S. The costume of the peasantry here becomes most picturesque: it is difficult to distinguish the men from the women, for both sexes wear the same peculiar cloak, which extends almost to the ankles, and their *Monteras* (or head-coverings) are the same; they also both wear gaiters, and a kind of mocassin, ornamented with a raw horse-hide fringe.

4½ m. *Corrales.* Pop. 1300.

6½ m. *Morales.* Pop. 1400. Obs. to the l. the hermitage *el Cristo de Morales.* The ancient wall-girt city of Zamora is now seen grandly rising

over the Duero. The long, embattled line of its fortifications terminates with the cathedral to the l. The fine old bridge with its pointed arches, is crossed, and the zigzag steep ascent is made to the Plaza, in the centre of the town.

ZAMORA.

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§ 1. INNS, CAFES. POST OFFICE.

3½ m. *Zamora.* La Salamanquina, charge 20 rs. per day; Fonda del Comercio.

Café: at the corner of the Plaza Mayor.

Post Office: in the Calle de la Rua.

§ 2. PROMENADES.

El Paseo de San Martin, close to the ch. of la Magdalena; it is laid out with rose-bushes; hence, a fine view is obtained, at sunset, of the valley of the Duero, whilst the Castle and Cathedral are seen to the l. and finely relieved against the deep blue sky. El Paseo de San Martin Abajo is also a pleasant promenade, being situated immediately below the other, but outside the walls: obs. its Fountain, which is approached by a circular descent of steps. Zamora has been abundantly supplied with water since 1875.

§ 3. HISTORICAL NOTICE.

Zamora (Pop. 11,469) is the see of a bishop, suffragan to Valladolid. The city bears for arms its bridge, with two towers and a flag. This time-honoured old fortress city is said to have derived its name from the Moorish *Samuráh*, a city of "turquoises," which however it does not signify, and of which it possesses none.* In older books it is

* *Samur* is the Arabic name of a furred animal, *Mustela Scythica*, and is the etymon of the Spanish *zamorra*, jacket.

called *Ocellum Duri*, the eye, the cup of the Duero (*Keli*, Hebrew; calix). Its very name awakes a thousand recollections of mediæval chivalry and romance, in the days of the glorious past. Placed on the barrier Duero, it was an important frontier town against Moorish invasions. It was recovered from the infidel in 748 by Alonso el Católico, but again besieged in July, 933, by Abdu-r-rabman, when a desperate battle was fought for its relief by Ramiro II. Zamora was then inclosed by seven lines of walls, and the intervening spaces defended by moats; 40,000 Moors are said to have been killed—to a man. Zamora, retaken and destroyed in 985 by the great Al Mansûr, was rebuilt by Ferdinand I., who gave it in 1065 to his daughter, the Doña Urraca, who must not be confounded with her niece Urraca, the wife of Ramon of Burgundy, and *Reina propietaria* of Spain. This once common name, which still exists in these parts, is pure Arabic, and means "brilliant in colours;" hence Mahomet's mule, on which he ascended to heaven, was called *El Burac*.

Ferdinand I. by his impolitic device dismembered a monarchy which his whole life had been spent in consolidating, and, like his seventh namesake, bequeathed a civil war to his heir Sancho, who, resenting the unjust partition, besieged Zamora in 1072. Then it was "the well-walled city" (*Zamora la bien cercada*), and was proverbially almost impregnable: *a Zamora, no se ganó en una hora*. Sancho, being enticed near the walls by Vellido Dolphos (Abulfo), was assassinated on the 7th Oct. 1072, whilst in an unseemly position the Cid from want of spurs (according to the old ballad), being unable to reach the traitor. N.B. Every one will read his *Romancero* on these sites. At this siege five Moorish kings (*sultans*) brought the Cid tribute, and saluted him with the title of *Cid Campeador*—the Champion Prince—just as our Wellington was called later "*El Lor*," exactly as we say "*The Duke*."

§ 4. CATHEDRAL.

First visit the *Cathedral*. The See, fallen into abeyance during the time of the Moors, was restored by Alonso VI., son of Ferdinand I., whose heiress, Urraca, had married Ramon, brother of Pope Calixtus II. (ob. 1124), and thus, through family interest at Rome, many difficulties with contending prelates were got over. Bernard, then Archb. of Toledo, was a Frenchman, and filled the sees of Spain with his countrymen, who introduced Romanesque architecture, exactly as occurred at Tarragona. Geronimo, the confessor of the Cid, was appointed to Zamora with quasi-episcopal functions. The cathedral, which is of limited size, was probably completed about 1174; the choir has been rebuilt. The Romanesque tower at the W. end is an unusually fine structure.

Notice first the S. and dilapidated entrance of the cathedral. Obs. a truncated tower, the four round arches, and the singular pattern-like rolls of linen, the plain curtains of wall strengthened by buttresses. The capitals of the pillars are in the Romanesque style. The central dome over the crossing is the most interesting feature of the cathedral within and without, quite cognate with the cathedral *Vieja* of Salamanca. The two lateral aisles in the interior are low. The nave piers are very bold in design, and their massiveness is remarkable as the columns are not less than seven feet across, whilst the clear width of the nave itself is only twenty-three feet. The aisles have very broad massive buttresses. The *altar mayor* is composed of red marble pillars, with gilt bronze capitals; the Transfiguration sculptured in marble, which forms the retable is modern, and of inferior art. (The old *retablo* was moved to the convent of San Geronimo.) The *coro* carved in a tedesque manner like that of Rodrigo Aleman, is dated 1490: on many of the carved figures may be read their name and quaint Latin inscription, giving an idea of the person they are intended to represent. (They

are published in the 11th vol. of the 'Ecclesiologist,' p. 362.) The open Gothic spire of the bishop's seat, and the saints and figures above the dark-coloured stalls of the canons, the carved door with figures and Gothic work to the l. of the high altar, deserve notice. The metal *rejas* are of the same age as the stalls; obs. also the lectern in the centre of the coro; it is of enormous size; and two pulpits of iron. There is an interesting picture on panel behind the coro, which represents the Saviour seated on his throne surrounded by saints and angels: it is a good specimen of German painting of the 16th centy. Among the tombs observe those of Bernardo, the first bishop, 1149, of Bishop Pedro, 1254, confessor of St. Ferdinand, and that of Bishop Suerus Perez, 1286. In the *Capilla del Cardenal*, obs. the tombs of the Romero family; also notice the very remarkable *retablo*, which is parted into six divisions, and painted by Fernando Gallegos, at the end of the 15th centy. (his finest work); his signature may be seen in the centre. In the sacristia adjoining this capilla obs. several very curious battle-pieces, and a Virgin and Child. In the *Capilla de San Miguel*, obs. the tomb of the Canon Francisco M. de Balbas, 1308. In the *Capilla de San Juan*, obs. the magnificent tomb of the Canon Juan de Grado, the finest and most artistic tomb in the church; above the effigy the 12 Kings of Israel are sculptured; in the centre of the group are the Virgin and Child; below the tomb is another Virgin and Child surrounded by angels. The *retablo* in this capilla deserves notice. The N. entrance to the cathedral has unfortunately been modernised in the Corinthian style, which ill accords with the primitive elevation. The original cloisters were burnt in 1591; they were rebuilt, in simple Doric, in 1621. The silver monstrance, which is Gothic of the 15th centy., is about 2 yards high, of exquisite workmanship, and one of the finest in Spain. It is probably by Enrique Arfe. It rests on a silver stand made in 1598, and is placed on the high altar the day of

Corpus Christi, surrounded by splendid silver steps. Some splendid tapestries are kept in the sacristy, which are hung in the church on great occasions. Ascend the massive W. tower for the magnificent view which is obtained from its belfry. Next obs. the ancient castle which adjoins the cathedral (to the N.) and the bishop's palace (to the S.), with its corridors and open gallery. Proceed next to

§ 5. CHURCHES.

La Magdalena, a small Romanesque church of the Templars, and at their suppression given to the Order of St. Juan of Jerusalem. It is a good edifice of the 12th centy. Obs. the masonry of the exterior; the deeply-recessed S. entrance, with remarkable circular arches and shafts, highly enriched with the latest and most ornate Romanesque work"—(Street); and the rose-window above, formed with small columns, like that in the Temple Church in London. Notice in the interior the curious canopied tombs of 13th-cent. date, supported upon spiral and fluted shafts. Against the N. wall obs. the exceedingly curious tomb placed under a canopy supported by three shafts, the capitals of which are each carved with a pair of fighting wyverns, or other similar nondescripts. The sepulchre itself is plain, carved with a cross; the effigy of its occupant is carved, as if lying on a bed, out of a bold block of stone, and inserted in the wall; above this is the soul (in the shape of a head with wings) supported by angels).

Next visit the *Ch. of San Pedro* (or *San Idelfonso*), close by the Magdalena. Obs., over the modernised N. entrance, the crown and cross-keys of *St. Peter*. The interior is vaulted with one immense span, its originally distinct nave and aisles having (says Dr. Neale) been thrown into one in Flamboyant times. The W. entrance into the nave is arched over with a similar elliptical arch to that in San Esteban at Salamanca: above which is the coro. The *altar mayor* is arched over some 15 ft. from the ground, to

support the recess, in which are placed the huge bronze-gilt *urnas* containing the bodies of San Ildefonso and San Atilano. The face of the elliptical arch bears the following inscription, in letters of gold upon a blue ground, "Aquí se elevaron los Cuerpos de S. Ildefonso y S. Atilano, a 26^o d. Myo, 1496." The fittings of the interior of the ch. are in bad taste.

Now proceed to the Plaza Mayor, and observe near this picturesque market-place the *Ch. of San Juan de la Puerta Nueva*. Its S. door (now built round with a wooden screen) is said to have been fine. Obs. near the W. doorway (in the Calle San Miguel) a niche in the wall, railed off from the street, in which is a Christ on the cross surrounded by human skulls, arranged at either side of him in cruciform rows. To the E. of the Plaza Mayor is the *Ch. of San Vicente*; its tall tower rises above the roof in three stages, and has a fine W. doorway; in style it is simple, Early Pointed, and pure. The interior of the ch. has been entirely modernised in the worst taste.

Next descend nearly to the level of the river and visit the *Ch. of Sta. Maria de Horta*. It is similar to that of La Magdalena; the light is admitted by small windows in the upper part of the walls, to the S.; the W. doorway is round-arched and perfectly plain. The square tower is of three stages; in the first stage above the doorway is a window with one light; in the next there is also a window with one light; and in the third stage another window with two lights. Obs. in the *Capilla San Sebastian* a very interesting retable. The central portion is of no great merit, but at the sides are some very curious paintings (upon wood), representing the Prophets of the old, and the Evangelists of the new Dispensation. Obs. also in the *Capilla de San Antonio* (near the door to the rt.) another very good retable, painted by the same artist.

To the W. of this ch. is the *Church of San Leonardo*. The once fine W. doorway is now entirely ruined by whitewash. To the rt. and l. are non-

descript animals placed on brackets, which are supported upon human heads.

§ 6. WALK ROUND THE TOWN. OLD HOUSES.

Now walk along to the bridge, which is carried across the river Duero on 17 pointed arches; at either end of this bridge is a tall gate-tower. The river is broad and picturesque, and flows away to the W. through a beautifully-wooded and undulated valley. The Duero rises in the bleak *Sierra de Urbion*, near Soria, receiving the affluents of the hills above Logroño and the Moncayo, and flowing W. in a sinuous course of about 500 m. to the Atlantic Ocean. The name *Ur*, the Celtic *Dwr*, simply means *water*. It gave the title of marquis to the Duke, as on its banks he foiled the French. Below Zamora are some wild passes and ferries, used by smugglers: the most remarkable are *el Paso de las Estacas* (the pass of the stakes), and *el Salto de la Burraca* (the leap of the great she-ass). From the bridge walk round the city walls, to the l., and enter by the Puerta de la Feria. Turn to the rt. and obs. the ruined palace of Urraca: her mutilated bust still remains over the gateway, with the inscription (now almost obliterated), "*Afuera! Afuera! Rodrigo el soberbio Castellano*," taken from the old ballad, and allusive to the Cid's being shut out of the city when Dolphos, the traitor-assassin, was let in.

Return to the Plaza Mayor, and pass along the Calle de San Torcuato to *la Plaza de los Momos*, where there is a singular façade and ajimez windows; the entrance-doorway is faced with the enormous arch-stones so common in the Spanish houses of the 16th centy.

Still continuing along the Calle San Torcuato, notice the *Hospital* on the l. with its large overhanging porch, painted in vulgar but effective colours, and having the appearance at first sight of being inlaid with encaustic tiles. Obs. the inscription, "*Est. Hospital mandó Hacer y Fundó De Alonso Sotelo Comendador y Caballero*

de la Orden de Santiago año 1526." To the rt. is the Hospicio, a fine building of the 16th centy. The patio is very interesting. The plateresque tomb of Sotelo, in the *Ch. of San Andres*, is very fine. Farther on is the *Ch. de la Trinidad*, and a little beyond the *Puerta San Torcuato*, the N. entrance into the city, outside which is the rly. stat. Ascend the city wall from the inside, and walk along it to the l. to obs. the curious Moorish watchtowers, which crown an elevated stretch of ground to the W. of the city.

§ 7. EXCURSIONS.

The naturalist and botanist can make many excursions in the immediate neighbourhood of Zamora: the botanist should visit *la dehesa de San Andres*, 3 m., and the geologist go to *Muelas*, 14 m., in the angle of the confluence of the Esla and Duero: here calcareous stones and crystals are found, curiously formed and marked, and the peculiar clay is considered the finest in the Peninsula for kitchen-ware. It was by this line that the Duke, in May, 1813, by a masterly move to the l., passed the Duero in the Portuguese frontier, turned the French positions, and pounced on them at Vitoria. He himself crossed the deep foaming river on the 29th, at *Miranda*, in a basket slung on a rope from rock to rock (Nap. xx. 7). A fine wild country, covered with aromatic underwood, and intersected with trout-streams, intervenes to *Villafranca del Bierzo*. Those who can rough it might first visit *Carbajales*, 14 m. from *Zamora*, a town belonging to the Duque de Frias. Pop. about 1000. The neighbouring *la Peña colorada* and *Monte Valdoradas* abound in *caza mayor y menor* (game of every description); take local guides to unravel the net-work of trout-streams which come down the fan-like offshoots of the serpentine *Sierra de Culebras*, and empty themselves into the *Aliste*. From *Carbajales* the sportsman might either strike off W. 12 m. to *Alcañices*, a small town of 500 Inhab., 28 m. from *Zamora*, on the confines of Portugal, where there is

excellent cover, or he might cut across to *Puebla de Sanabria*, 9 m., and thence over the *Vierzo* to *Villafranca*, through some of the best fishing districts in Spain.

Toro, with its fine ch., is described in Rte. 19.

ROUTE 16.

SALAMANCA TO CIUDAD RODRIGO.

56 m.

The road is bad and uninteresting. The river Tormes is crossed by the fine stone bridge to

2 m. *Tejares*. Soon after passing this little hamlet, obs. to the E. the two knolls—the *Arapiles*—which were the two commanding positions during the famous battle of Salamanca. (See Rte. 14.)

8 m. *Calzadilla*.

4 m. *Calzada de Don Diego*. Pop. 200. Situated in a fertile plain.

7 m. *Puente de Robleda*. Here the small stream of the *Robleda* is crossed,

4 m. *Boveda de Castro*.

3 m. *Tejadillo*,

7 m. *Boadilla*. The surrounding neighbourhood produces large crops of corn, olives, wine, &c.

1½ m. *Fuente de San Esteban*. The road to the rt. leads to *Zamora*, and to the Baths of *Ledesma*. (See Rte. 14.)

2 m. *Martin del Rio*. Pop. 60.

10 m. *Santi Spiritus*. Pop. 160. Situated upon the river *de los Gari-lanes*. The road here ascends and traverses the *Montes de Carazo*, descending again to

½ m. *Val de Carpinteros*, near which opens the extended plain which is watered by the *Rio Agueda*.

7 m. *Ciudad Rodrigo*. Inn: Posada de la Colada. Pop. 4850. This ancient fortress-town rises on a slight eminence above the Agueda, which flows under the walls to the W., and is here intersected by small islands. The river is crossed by a long bridge, which leads to Portugal, the frontier of which is about 14 m. distant over the plains.

This fortified place although "weak in itself, is," says the Duke, "the best chosen position of any frontier town that I have seen." It is one of the keys of Spain, hence the important part that it played in the retreats and sieges during the Peninsular war, when its capture, succeeded by that of Badajoz, opened the way to the Duke to deliver Spain.

The first siege, undertaken in the spring of 1810 by Massena and Ney, was a gross mistake, as during it the Duke was given time to prepare his lines at Torres Vedras. Although anxious to relieve the place, he refused to risk an action against an enemy "double his number in infantry, and three times so in cavalry."

After a most desperate resistance, the accidental explosion of a powder-magazine forced its governor, gallant Harastii, to surrender July 10, when every article of the capitulation was dishonourably violated by Ney.

In 1811 the Duke pounced upon Ciudad Rodrigo, and took it in 11 days, being in less than half the time which he himself had expected. His secrecy and boldness of plan, rapidity of attack, and admirable stratagies baffled both Soult and Marmont alike. Now, as afterwards at Badajoz, the French scarcely began to move before the deed was done, and yet this fortress, which when weak had defied Ney and Massena for three months, had in the mean time been rendered much stronger by General Barrie, an able officer who worthily commanded a most gallant garrison; he had thrown up new works, and fortified the two convents, Santa Cruz to the N.W. and San Francisco to the N.E., into redoubts. The Duke, in spite of the winter season, appeared before the place Jan. 8, 1812, and at dusk that

very evening took the strong fortified *teson* to the N.; Graham, with the light division, having converted a proposed reconnoissance into a real attack. This daring dash determined the rapid fall of the fortress, as precious time was gained, and breaching batteries securely established. On the 19th two practicable breaches to the N.E. were nobly carried by Picton and Crawford, the latter receiving his death-wound. After Ciudad Rodrigo was taken, the Duke rode back to Gallegos; he outstripped his suite, and arrived alone and in the dark. Marmont was so taken back by the rapidity and brilliancy of this capture, that in his official report he observed, "There is something so incomprehensible in all this, that until I know more I refrain from any remarks." The captor was made an English earl, and the Cortes bestowed on him the rank of *Grande*, making him duke of his recovered fortress; and by this title, *Duque de Ciudad Rodrigo*, Spaniards are fond of calling him.

Visit the English position, walking out to the suburb by the Alameda to San Francisco, then to the smaller *teson*, now called de Crawford, and then to the larger *teson*, now termed *el fuerte de Wellington*; return by Santa Cruz and the Agueda, on whose banks, Oct. 11, 1811, Julian Sanchez, the *guerrillero*, surprised Mons. Reynaud, the governor, while out riding, and carried him off. The Spaniard treated his French prisoner with hospitality, and yet the Don had taken up arms because his house had been burnt, his parents and sister murdered, and he himself at that very moment proscribed as a *brigand* by Gen. Marchand (Toreno, x.). Ciudad Rodrigo became in the hands of the Duke an important base for future operations, and its capture may be termed the first blow by which he struck down the invader.

In these glorious recollections consist its present interest, for it is now dull, poverty-stricken, and perfectly unprovided with any requisite for real defence.

Ciudad Rodrigo was so called after the Conde Rodrigo Gonzalez Giron,

who founded it in 1150. Three Roman columns, brought from ancient Malabriga and preserved on the *Plaza*, are borne by the city for its arms. It was formerly the see of a bishop. It abounds with interesting churches and palaces, though many are in a state of dilapidation, the result of sieges and pillage. A grand Moorish-looking *Castle* of the 13th centy. still towers above the city, almost perfect.

The *Cathedral*, situate close to the walls, and not far from the *breach* through which Lord Wellington's army entered, was begun in 1190 by Ferdinand II. of Leon; and preserves the type of the Romanesque churches of this period, notwithstanding later additions. The choir is elegant pointed Gothic. The edifice was enlarged in 1538 by Cardinal Tavera, Archbp. of Toledo, who was previously bishop here. At the west end, within the porch, study a beautiful inner door of the old cathedral, with curious statue-work and alto-relievos of the Passion. Look also at the *Puerta de las Cadenas* at the S. side of the transept; it is Romanesque, and finely decorated with statues and sculptures. The opposite door on the N. side has been very much altered. The fine Gothic *illeria del coro* was carved by Rodrigo Aleman. Obs. a series of paintings on panel, hanging in different parts of the cathedral, by Fernando Gallegos, originally the High Altar-piece, now hung in a dark staircase leading to the chapter-house. The cathedral being placed at the N.W. angle of the town, and exposed to the *Teson*, or detached *Fort*, which was captured by the British, under Graham, has suffered much during the sieges. The cloister is worth visiting: it was built in several periods, and is most picturesque. In one of the angles under a small crucifix may be read the name of the architect, Benito Sanchez, who lies buried there. Another architect, Pedro Güemez, who built the E. and N. sides, is represented in a medallion over the doorway to the *Patio*.

The classical *Colegiata* or *Capilla*

de Cerralvo, built at the back of the cathedral in 1588 by Francisco Pacheco, Archbishop of Burgos, *was* very fine. Being converted into a powder-magazine, it was blown up in 1818 by accident.

The town walls were built by Ferdinand II., and the large square tower was erected by Henry II. in 1372.

The Duke, when here, lodged at *La Casa de Castro*; observe its portal with spiral pillars.

The costumes of the *Charro* and *Charra* are to be seen in Ciudad Rodrigo in great perfection on holidays.

Ciudad Rodrigo is a point of military interest in itself, while in the vicinity are *El Bodon*, where, Sept., 1811, the Duke with 40,000 men repulsed Marmont with 60,000; *Sabugal*, *la Guarda*, *Fuentes de Oñoro*, and other sites, where the Duke and our brave soldiers distinguished themselves. Near it also, are *Celorico*, *Fuente Guinaldo*, *Freneda*, and other head-quarters of the Duke.

[From *Fuente Guinaldo* you can, if you have time and inclination, strike W. to *Alfayates*; and entering Portugal, wind over the spurs of the Sierra de Mieras, and by *Torre* to *Sabugal*; and thence N. W. to *Pega*, where (says Walter Scott). March 30th, 1811, the enemy's rear-guard was overtaken by our cavalry; the rout complete—they were pursued and cut up for four miles.

Continuing we reach the *Guarda*, a picturesque Portuguese episcopal town on the *Sierra de Estrella*, about 18 m. from the Spanish frontier, with stout walls, and castle, which guarded the frontier against the Moors. These almost impregnable heights were abandoned, March 29th, 1811, by Massena, who, with 20,000 men, retired without firing a shot, before Picton, who had only three English and two Portuguese regiments.

Thence on by *Prades* and *Salgarraes*, over a hilly peninsula formed by a bend of the Mondego, to *Celorico*. Pop. about 1500. Cross the river and strike N.E. by *Alverca* to *Valverde*, and then ride on by the *Coa* to

Almeida, distant about 2 m.

This frontier fortress of Portugal, distant from the Spanish *raya* 3 m., rises on a gentle eminence, almost surrounded by a desert plain, or table, as the word signifies in Arabic. Pop. about 1200. The citadel, never properly repaired since the Peninsular war, yet still one of the finest in Portugal, commands a full view of the surrounding country. The first result of the Duke's victory at *Fuentes de Oñoro* was the capture of *Almeida*, to relieve which *Massena* had risked the battle.

The rivers *Coa* and *Turonces*, at which the smuggler laughs, divide the two kingdoms; from *Almeida* you can ride S. by the ridge to *Freneda*, under *Monte Cabrillas*, and distant about 15 m. from *Ciudad Rodrigo*; thence by *Villa Formosa* to *Fuentes de Oñoro* (*de la Noria*); enter the village, cross the streamlet *Dos Casas*, and then make for *Alameda*, or for *Gallegos*, a poor hamlet about $1\frac{1}{2}$ m. from the *Agueda*.]

ROUTE 17.

SALAMANCA TO FREGENEDA, ON THE FRONTIERS OF PORTUGAL. 46 $\frac{1}{2}$ m.

From Salamanca the road crosses the bridge of the *Tormes* to

Tordes. Leaving to the rt. the village of *Ventorillo de Pescante*, the road passes through the villages of *Pericarlo*, *Roltan*, *Cabeza* and *Ciperes*, to

Vitiquino. Pop. 1100. From this point the road traverses a district watered by the *Agueda*, near its confluence with the *Duero*, to

Fregeneda. Pop. 1000. No Inn: accommodation in the village.

From this point the *Duero* is navigable to *Oporto*: vessels descend from *Fregeneda* to the sea, and present a medium of communication to those who are inclined to explore the river from the point where it enters Portugal to its mouth.

ROUTE 18.

SALAMANCA TO MEDINA DEL CAMPO.

42 m.

Rly. opened Sept. 1877. One train daily.

Travellers who may wish to visit Salamanca on their way to Madrid, are warned that the hour that the train reaches Medina, and leaves for Salamanca is at present (Feb. 1878) most inconvenient. (See 'Indicador.') A bed may be found by applying without loss of time at the Restaurant, at the Stat. or Posada. It is much more convenient to go to Salamanca from Madrid, taking the direct train to

Medina del Campo Stat.

6 $\frac{1}{2}$ m. *Campillo* Stat.

5 $\frac{1}{2}$ m. *Carpio* Stat.

6 m. *Cantalapiedra* Stat.

5 $\frac{1}{2}$ m. *Carolina* Stat.

5 $\frac{1}{2}$ m. *Pedroso* Stat.

6 $\frac{1}{2}$ m. *Gomeclo* Stat.

4 m. *Salamanca* Stat. (See Rte. 14.)

ROUTE 19.

MEDINA DEL CAMPO TO ZAMORA.

55 $\frac{1}{2}$ m. rail.; one train daily each way in 3 $\frac{1}{2}$ hrs.

See 'Indicador.'

Medina del Campo Stat. (See Rte. 1.)

Soon after leaving Medina, the Rly. crosses the Rio Zapardiel on an iron bridge.

7 m. *Villaverde* Stat. The neighbourhood produces a good white wine.

3½ m. *Nava del Rey* Stat. Pop. 5300. Obs. its fine ch. The neighbourhood produces a wine, which almost equals sherry in taste and in keeping qualities.

13 m. *Venta de Pollos* Stat. The river Trabancos is here crossed on a fine iron bridge. The surrounding country is well wooded with oak and mulberry trees. Obs., soon after passing this stat., the white country residence of the Marquis de la Espeja, proprietor of the country around Pollos.

½ m. *Castro Nuño* Stat. Pop. 2000. The plain is here very fertile, being watered by the Duero. The rly. now crosses the river upon an iron bridge.

6 m. *San Roman* Stat. At San Roman there is an interesting ch. dedicated to San Roman, founded by Recesvintus in the middle of the 8th centy. Although it has been much altered, it still preserves much of the primitive structure. In the *relicario* may be seen two remarkable caskets covered with enamels. The *Hornija* and the *Bajoz* are now crossed.

5½ m. *Toro* Stat. Inn: Casa de Huespedes de La Cuca. Pop. 8000. This ancient and decayed city, like Salamanca, takes its bridge, and a "canting Toro," one of the Guisando breed, for its arms. From its fine bridge we behold those *Almenas de Toro*, chanted by Lope de Vega.

La Colegiata is a fine Romanesque ch. with nave, two aisles and two transepts. The most striking feature of this building is the central tower, domed internally, and of 16 sides externally with 32 windows, two on each of its sides. The aspect, inside and out, is most picturesque. The ancient Romanesque doorway of the principal façade on the W. side, is another of the most important objects of the ch. It is formed of 7 orders completely covered with sculptures,

among which is the Last Judgment, and different subjects from the Life of the Virgin. This doorway is in perfect preservation owing to the ch. having been prolonged in the 16th centy., and the doorway was then converted into a high altar. The principal doorway is now to the N.; it is also Romanesque and has three concentric arches covered with sculptures and ornamentation. The S. doorway is less fine. In the *Capilla Mayor* are the tombs of the family of Fonseca. Among them is that of the warrior Bishop Don Alonso, who accompanied the army of Ferdinand and Isabel at the battle of Toro. The Romanesque capitals inside the ch. are fine; obs. three near the presbytery: also the Gothic statues outside the coro.

In the sacristy may be seen jewels and vestments given in 1486 by a member of the Fonseca family; a good silver custodia, the work of Juan Gayo in 1538. The pictures are indifferent, with the exception of a good painting of the Virgin, of the German school.

The parish Ch. of *San Lorenzo* may also be visited. The brick façade is good, and the Gothic paintings of the retablo of great interest. A grandson of Peter the Cruel is buried there. The chs. of *San Julian de los Caballeros* and *La Trinidad* contain also interesting pictures.

The architect should visit the Palace of the Marquis de Santa Cruz. Obs. the magnificent ceiling of the *Salon de los Leyes*, where it is said the Cortes de Toro were held in 1371, 1442, and 1505; *La Torre del Reloj*, the house of *Los FONSECAS*, and the *Casa del Ayuntamiento*, in the Plaza de la Constitucion, which was built by Ventura Rodriguez.

Toro was once a city of considerable importance. It was taken from the rebels in 1356, by Don Pedro in person: he entered it by *la Puerta Santa Catalina*. Near it was fought the battle between Alonso V. of Portugal and Ferdinand I. of Castile (A.D. 1476); by which victory the faction of *La Beltraneja* was destroyed, the defeat of *Aljubarota* was avenged, and the crown of Castile secured to Isabella. Here

again was held (Jan. 1506) the celebrated Cortes by which, after the death of Isabella, the regal authority of Ferdinand was recognised. It was at Toro that the *Conde Duque*, the disgraced minister of Philip IV., died in 1643, haunted, as he imagined, by a spectre—the ghost of his country's departed greatness, which he had himself mainly contributed to destroy. Here, in 1327, Alonso XI. caused the Infante Don Juan to be put to death.

From Toro the rly. follows the course of the Duero, which is to the l.; it passes through deep cuttings to

13 m. *Correses* Stat., surrounded by vineyards. The rly. now crosses the *Rio Valderaduey* to

7 m. *Zamora* Stat. Buffet. Inn: *La Salamanquina* (see Rte. 15.)

ROUTE 20.

VALLADOLID TO TORO, BY SIMANCAS
AND TORDESILLAS. 41 m.

The tolerable diligence-road leaves Valladolid by the Puente Mayor. Half-way to Simancas is the Romanesque *Ch. of Arroyo de la Encomienda*, well worth visiting: it is in admirable preservation.

7 m. *Simancas*. Inn: *Fonda del Puente*. Pop. 900. This little town is situated upon the *Rio Pisuegra*, which is crossed by a fine bridge of 17 arches. The town is girdled by walls.

In the moated castle rising on N.W. side of the town are kept the national archives, which were removed hither at the suggestion of Cardinal Ximenes. It was upon the battlements of this building that the famous *alcalde Ronquillo* hung up *Antonio de Acuña*, bishop of Zamora, who had joined the Comu-

neros. The collection consists of over 100,000 bundles. They are placed in 46 rooms. Mr. Gachard and Mr. Tiran were the first who were allowed in 1841 to inspect the papers. Formerly the greatest jealousy existed in regard to these archives; now, however, more liberality is shown, and mere visitors are allowed free admission from 8 a.m. to 1 p.m. For special permission to copy, &c., apply to the *Señor Archivero Mayor*, who is most obliging and speaks French.

Readers of Spanish history will remember Gustav Bergenroth and his able volumes published by the Master of the Rolls (*Calendar of State Papers—Spanish*. Vol. i. 1485–1509, vol. ii. 1509–1525, Sup. to vol. i. and ii.)* In a memoir of Mr. Bergenroth by Cartwright, Edinburgh, 1870, full details are given of these archives and the trouble he went through to obtain the cypher of the documents he published.

In the plain below Simancas, king Ramiro defeated the Moors on the 19th July, 934 (some say 939), killing 30,000, 60,000, or as others say, 80,000; and no wonder, for two angels on white horses are said to have fought upon the side of the Spaniards! (*vide Mariana*, viii. 5). Simancas defended Enrique IV. against the league in 1465. The Irish rebel, Hugh Roe O'Donnell, died here (September 10th, 1602), having fled from his country after the defeat of Kinsale.

From Simancas the road traverses the valley of the Pisuegra, passing the villages of Villamareiel, Villanueva, de Duero, and San Miguel de Pino, to

12 m. *Tordesillas*. Inn: *Parador de Val de Huertos*. Pop. 3500. This town and ancient fortress holds an important strategic position: its old Gothic arched bridge over the Duero is very picturesque; obs. the striking view obtained from it; you have the old town hanging on a declivity, with the ch. of San Antolin, with its belfries, in the centre, and the noble terraces of

* These volumes are now edited by Don Pascual de Gayangos, who has published three more volumes of this series.

masonry, the massive chapel of Santa Clara, and the lofty ch. of San Juan, on either side. The town contains six parish churches, amongst which visit

The Ch. of San Antolin: its retablo contains a fine Crucifixion, probably by Juan de Juni. Obs. also in this ch. the superb marble sepulchre of the Comendador en la orden de San Juan, Pedro Gonzalez de Alderete: it is the masterpiece of Gaspar, a local sculptor, equal to Berruguete, and was wrought in 1527: it is designed in the style of the royal tombs at Granada, with caryatides at angles, and other figures and cinquecento ornaments; the Comendador lies armed, with his helmet at his feet.

The Nunnery of Santa Clara, which overlooks the river, should be visited next. Obs. the *Retablo*, which is said to have belonged to Juan II., and the four sepulchres in niches, two of them female figures, a third is an armed knight, and the fourth is a figure in a turban. The architect Guillem de Roam is buried near these sepulchres: he died Dec. 7th, 1431. Obs. also in this convent the gilt *artesonado* ceiling of the chancel, and the *Chapel of Esteban Lopez de Saldana*, which was completed in 1435: notice the sepulchre of the founder; it was sadly mutilated by the French, nevertheless the head escaped, and is full of character and intelligence.

In a building adjoining this convent, *Juana la Loca* (crazy Jane), the mother of Charles V., died, April 12th, 1555, at the age of 76, after 49 years of imprisonment, suggested by her father Ferdinand, and persevered in by her son Charles V. She occupied a small cell, without windows, rarely permitted to see the sun. The story that she spent her time watching her husband's coffin is not quite correct. He was buried in Sta. Clara, while the monument at Grenada was preparing; but in 25 years she never visited it.* The morbid taint of her insanity broke out again in her descendants;

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Tordesillas was the centre of the *Comunero* rebellion; its ringleaders being here defeated by the Conde de Haro.

10½ m. *Villalar*. Pop. 760. This little vil, situated on the l. bank of the *Rio Hornilla*, was the scene of the execution of the brave chiefs of the *Comuneros*, Padilla, Bravo, and Maldonado, who were beheaded April 23rd, 1512: the post is preserved upon which their heads were stuck for public exhibition.

8½ m. *Morales de Toro*. Here the great Queen Isabella was born.

3 m. *Toro*. Inn: Casa de La Cuca. (Sec Rte. 19.)

ROUTE 21.

VALLADOLID TO BENAVENTE, BY
MEDINA DEL RIO-SECO.

55 m.

Valladolid. (See Rte. 1.)

Leaving Valladolid by the *Puerta del Puente Mayor*, the diligence-road passes

3 m. *Zaratan*. Pop. 950.

4½ m. *Villanubla*. Pop. 960.

4½ m. *La Mudarra*. The Rio Secuillo is crossed by a stone bridge, between this hamlet and

13 m. *Medina del Rio-Seco*. Inn:

Parador del Carmen. Pop. 4600. This "city of the dry river," the Roman Forum Egurorum, with its old gates and damaged walls, stands in the midst of a cereal plain, which was once a vast lake, before the basin of fresh-water limestone was drained by the Duero and its tributaries. It had important fairs for the sale of its cloth and linen in the 14th centy. Visit first the *Ch. of Santa Maria*, a Gothic edifice, which commands the town: its high tower was erected so recently as 1738. Obs. particularly the *Retablo* of the altar mayor; it is divided by fluted Corinthian pillars, with bases and pediments supported by naked children, and is considered one of the finest in Spain: it represents incidents in the lives of the Saviour and Virgin. Carved in 1590 by Esteban Jordan, and painted by Pedro de Oña, his son-in-law, reds and blues predominate. Obs. in it the grand Ascension of the Virgin. The whole *retablo* recalls the noble work of Becerra at *Atorga*. *La Capilla de los Benaventes*, to the L., was once a gem of plateresque and sculpturesque art: now all is decay and neglect. The plateresque *reja* was made by Francisco Martinez, 1554; obs., above an arch, the medallions of the founder's family and their arms. The *retablo* was carved by Juan de Juni; obs. the San Joaquin and Santa Ana, and above the *Buenaventuranza*, or the mystical beatitude of the Saviour in the Apocalypse, with a sea filled with the bodies of the dead rising up to judgment. The gilding is much tarnished by damp and neglect, which have also ruined the Creation of Adam and Eve, and the paintings of Juni on the semicircular arch. Notice over the door the portrait of the founder, Alvaro Benavente, æt. 50, and the three fine tombs, separated by caryatides. The paintings at the back of the niches have been ascribed to Juni. Obs. the Santa Ana in bed, and two kneeling figures.

There are four pictures in this ch. either by Murillo or Tovar, for it is not easy to decide, owing to their dirty condition and position; the subjects

are a large oblong Nativity, a charming St. Catherine, a kneeling Magdalen, and full-length Madonna and Child, which is the finest. Among other interesting objects which are kept in the sacristy, may be mentioned the *Custodia* by Antonio de Arfe, covered with silver figures and delicate ornamentation.

The classical façade of *Santa Cruz* is heavy; on it are represented sculptured Sibyls, the Finding of the Cross, and two tiers of Corinthian pilasters. It was founded by the great Don Fadrique Enrique, Admiral of Castile, of whose palace in the town a gate is all that has escaped ruin. The tombs and kneeling figures of himself and his wife, Ana de Cabrera, are in the convent of San Francisco, with some good *terracotta* statues of St. Jerome and St. Sebastian: the carving of the choir seats is very fine, although of the beginning of the 18th centy. The *reja* was made by Andino 1532. Obs. a small Gothic organ in one of the chapels, and a very fine ivory crucifix. This convent itself was built with the materials of the old castle which withstood so many sieges in the time of Don Pedro and Charles V.

Outside the town are the pleasant promenades *La Horquilla*, and *El Arbol grande*.

From Medina de Rio-Seco, good diligence-roads lead to Zamora, Toro, Leon, and Palencia; it is a central point for interesting excursions.

The route now follows the *Carretera de Galicia*, near the villages of *Palazuelo de Bedija*, and *Villaesper*, to

7 m. *Villafrechos*. Pop. 1314.

3½ m. *Santa Eufemia*. (Near this hamlet, of 420 Inhab., is the village of *Quintanilla del Monte*.)

7½ *Villalpando*. Pop. 2600. Situated in the centre of a fertile plain watered by the *Rio Valderaduey*, this little village occupies the site of a former city containing 50,000 Inhab., which fell into decay when Rio-Seco rose at its expense. The original city,

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being built of mud, has mostly disappeared. Here we join the Camino Real, which connects Madrid with *la Coruña*.

3½ m. *Los Cerecinos*, two small villages, divided the one from the other by a ravine.

5½ m. *Castro Gonzalo*. Pop. 800. Charming situated in a valley, with its Moorish fortress, and its church of *San Miguel* with an imperfect tower.

3½ m. *Benavente*. Inns: Posada de Cuesta; Posada de Zidon: both close together outside the Puerta de la Soledad. Pop. 2500.

This dull and poverty-stricken town, on the Esla, chiefly of mud-built cottages, rises upon a gentle eminence. Ascend to its *Castle*, the Alcazar of the Pimentels, a family now merged in the Osuna dukedom. Once the great lion of the place, it is inferior in size and details to many a Welsh castle, whilst a considerable portion of it is built of mere *cob*. It is entered by an arch between two towers, with a defaced Santiago on horseback over the portal. The *Torre Pastel* bears the date "Mayo 20, 1462." Here are the arms of the Pimentels, once the powerful Counts of Benavente, the sheikhs or lords of all around, to whose ancestor the castle was granted in 1394.* The inside is all a ruin, having been gutted by Soult when retreating from Oporto. The patio is still strewn with fragments of sculpture. In the upper storey was the state gallery, where some remains still exist of Moorish *tarkish* and *azulejo* in the windows, together with a portion of the grand staircase. The view over the bald plains of Leon and mountains towards *la Puebla de Sanabria* is extensive; the river front is the strongest, and the view from it is the most picturesque. The coarse masonry is ornamented with a huge stone chain and the projecting balls so common at Toledo: below are what were the gardens of the Duchess, before desolated by the destroyer. A

pretty walk, *el Caracol*, leads under the trees and by a trout-stream.

The Ch.* of *Santa Maria del Azogue* is a very interesting edifice erected circa 1170-1220. Obs. its fine N. doorway, and the lofty tower of singular design, which rises over its northern bay: the mason's marks, as is usual in most early churches, are plentiful. The plan of the ch. is cruciform, with five apses projecting from the E. end. The general effect is fine, owing to the rich character of the details. The S. transept (1210-20) has a fine round-headed doorway: obs. the *Agnus Dei* surrounded by angels in the tympanum, and the four Evangelists with their emblems in one order of the arch. The W. front has been modernised.

The Ch. of *San Juan del Mercado* should also be visited. The S. doorway is singularly rich: obs. at mid-height of the shafts (carved with acanthus-leaves) the six figures of saints: also the Adoration of the Magi, and the angels sculptured around. The W. front has also a fine doorway.

[13 m. distant is *Villa nueva del Campo*, and in another direction, 13 m., *Villarin de Campos*, in each of which a great festival is held in honour of their tutelar saint. It is held in the former place on the 14th Sept., and in the latter upon the last Sunday in Sept. Every devotee, upon these occasions, presents as much corn to the saint as he or she weighs, when put into the scale by the curate. A fancy fair, bull-fight, and ball follow after the religious ceremonies.]

From Benavente to Zamora, see Rte. 65; to Orense, see Rte. 62.

* See a view of it in Street.

* For details of what Benavente was in the 16th centy., read the interesting 'Viaje de Felipe II. á Inglaterra,' edited by Gayangos, Mad., 1877.

ROUTE 22.

VALLADOLID TO SEGOVIA.

57 m.

Valladolid (Rte. 1).

This road traverses an uninteresting country to

4½ m. *Laguna*. Pop. 406. Situated upon the edge of a saline marsh, from whence the hamlet derives its name. The villages of Mojados, Cega, Alcazaren, and Puente Medina, are now passed to

20½ m. *Olmedo*. Inn: Parador de los Vizcainos. Pop. 2100. This decayed walled town, once an important place, is celebrated for the bloody battles which took place here during the civil wars of 1445-67. The town is situated in a plain, watered by the *Adaja* and the *Eresma*. Obs., in the Church of *San Andres*, a *retablo* by Berruguete, with pictures of his school; visit also the subterranean chapel of *San Miguel*.

A dreary waste of sand and umbrella-headed pine-groves leads to the village of *Villeguillo*, which is situated upon the borders of Old Castile: the road now becomes bad, and the country depopulated and arid.

10 m. *Coca*. Inn: Posada de la Cruz. Pop. 290. Coca lies between the rivers *Eresma* and *Volloya*. The castle is a grand specimen of a genuine Castilian palace-fortress of the Gothic mediæval period. Obs. the projecting balustrade, the angular turrets of the great donjon-keep, *la torre mocha*. The superb towers rise like those of the Alcazar at Segovia; the barbican framework is also remarkable. Obs. in the *Parroquia* of Coca some fine marble pillars and four grand tombs of the *Fonseca* family.

13 m. *Santa Maria de Nieva*. Here are several small manufactories of coarse cloth and linen. The ascents from this point to Segovia are superb.

9 m. *Segovia*. Inn: Fonda del Aguila; Casa de Huespedes; La Burgalesa (see Rte. 3).

ROUTE 23.

SAN CHIDRIAN TO MADRID—PASSAGE OF THE GUADARRAMA MOUNTAINS. 61 m.

San Chidrian Stat. on the Northern Rly. (see Rte. 1). Near here the ascent of the granite range of the Carpetanian mountains commences. The Sierra de Guadarrama separates the basins of the Tagus and the Duero.

The road traverses the old *Carretera general de Castilla* to

3 m. *Labajos*, where a fine bridge crosses the *Almarza*.

8 m. *Villacastin*. Inn: Posada del Arco. Pop. 850. Obs. its fine Gothic ch.; it contains some fine paintings by Alonso Herrera. The marble quarried near this place is excellent.

The road now becomes steep, the scenery savage and grand: we pass to the l. the village of *las Navas de San Antonio*, and afterwards the group of four houses occupied as *ventas* (inns) by the *guardias camineros* (conservators of the roads). This excellently engineered road, which was constructed in 1749 by Ferdinand VI., now ascends to the *Puerto*, where a marble lion marks the extreme height of the pass (5094 feet above the sea-level): it also marks the boundary between Old and New Castile, the former lying spread below like a map. Napoleon I. led his army over this granite wilderness, on Christmas Eve 1808, in a forced march from Madrid to Benavente, after hearing news of Moore's advance from the N.W., which deranged his plans. The losses suffered by his brave veterans on this march were very great, yet they pushed on through the snow and biting blasts, spite of the elements, Napoleon himself dismounting and walking through the snow in order to encourage his troops. "Shall a mole-hill in Spain," cried he, "check the conquerors of St. Bernard?"

The road now rapidly descends, passing the *Venta de Juan Calvo*: to

the rt. (6 m. distant) is seen the magnificent pile of the Escorial.

21 m. *Guadarrama*. Pop. 500.

5½ m. *Villalba*. Stat. on the Northern Rly. Hence Rail to

23½ m. *Madrid* Stat. (See Rte. 1.)

ROUTE 24.

VENTA DE BAÑOS TO SANTANDER,
BY PALENCIA AND REINOSA. RAIL.
142 m.

One through train daily in about 10 hrs.

Venta de Baños Stat. on the Northern Rly. (See Rte. 1.)

6 m. *PALENCIA* Junct. (here the rail to Leon branches to the l.).

§ 1. INNS, CAFÉ, CASINO, THEATRE.

Inns: *Fonda de la Vizcaina*, Barrio Nuevo, 18. *Fonda de los dos Amigos*, near the station of the Northern Rly. *Café*: *El Imperial*, under the casino *El Siglo*. *Casino*: in the Cuatro Cantones; no foreign papers, but strangers admitted on showing their cards. *Theatre*: *Calle de Burgos*. Performances only during some seasons of the year. Pop. 13,000.

§ 2. HISTORICAL NOTICE.

This ancient city, the *Pallantia* of the Romans and the seat of the first university founded in the Castiles, is situated upon the Rio Carrion, which is crossed by a good stone bridge, and by another called *los Puenteccillos*. The University was founded in 1208, and greatly increased, but was moved to Salamanca in 1239. The Alamedas round the walls should be noticed, being 36 feet high by 9 in thickness. They were laid out in 1778 by the Intendente Carrasco. Those on the little island, by the bridge built by the Archdeacon Aguariu, occupy the

site where a grand tournament was given to Charles V.

Palencia is healthy and cold; it stands with its trees, an oasis in the wide shelterless plain. One long street, *la Mayor*, intersects the town, running from the gates Monzon and del Mercado. Roman antiquities are constantly being found in the environs of Palencia. A Roman cemetery has been discovered to the right on the road to Mouzon. Some slabs and other specimens have been sent to the Museum at Madrid. The town, well placed for commerce on its river and canal, is famous for its manufactories of linens and picturesque woollen rugs worn by the women over their heads.

§ 3. CATHEDRAL.

The Cathedral was begun in 1321 and finished in the 16th centy. on the site of one raised by Don Fruela over the cave of San Antolin, to whom this church, in common with many others in these districts, is dedicated. The architecture of this church is defective on account of the variety of periods during which it has been built. It follows no order, but the interior is in the highest degree picturesque. The oldest construction is at the *chevet*, the rest was decorated in the 16th centy., and in the Renaissance style. Obs., in the admirably decorated *capilla mayor*, the fine retablo, reformed in 1530, composed of 12 paintings and 26 compartments of sculptured figures. The paintings and carvings are by a German hand. At the sides are two fine Gothic sepulchres of Francisco Nuñez and Rodrigo Enriquez. The small altar and retablo near them is of great interest. The Reja, by Francisco Villalpando, a native of Palencia, and pulpits, decorated with fine bassi-relievi in the Renaissance style, are very fine. Between the presbytery and coro is buried Luis Cabeza de Vaca, ob. 1556, the master of the Emperor Charles V.

The Gothic choir seats are the finest thing in the church. They are Flemish in style, but were carved in 1410 by the Valencian sculptor Centellas, and

enlarged in 1519 by *Pedro de Guadalupe*. Outside the coro at each side are two Gothic and Renaissance altars. The fine retablo at the back of the coro was ordered from Flanders by Bishop Fonseca. It is covered with figures and ornamentation in the florid Gothic style. The wooden carved pulpit, richly decorated with figures and ornamentation of the 16th centy., is worthy of attention. Obs. the interesting Flemish triptych, on panel, of the 16th centy. It is divided into 8 compartments, representing the life of our Lord ; in the centre and largest panel the *Donatario* is represented kneeling before the Virgin. On the side doors there is the following inscription :

“Anno de m d v. El reverendo e magnifico señor don Juan de Fonseca por la gracia de dios obispo de Palencia conde de piña mando hazer esta ymagen de nostra señora de la compassion estando en Flandes por enbaxador con el señor rey don Felipe de Castilla e con la reina doña Juana nuestros señores.”

At the foot of the altar is the staircase which leads into the cave of San Antolin : it contains nothing of artistic interest.

The chapel *de los curas* is isolated in the same manner as the *capilla mayor*, in the centre of the church. On one of its walls on high may be seen the tomb of Queen Doña Urraca, who died in 1189. Several interesting sepulchres of the 15th and 16th centys. will be found in the outer walls of this chapel. Six chapels are placed outside it ; that of *San Isidoro* contains a fine tomb and altar frontal of Spanish leather ; that of *Sta. Marta la Blanca* several fine sepulchres. Obs. the one of Pedro de Piña, ob. 1403. The plateresque ornamentation in *San Pedro* is very effective. The painted glass is by Maestro Santillana. The cathedral is full of remarkable monuments, which are scattered through the different chapels. Some of the iron railings in the chapels near the *chevet* are good. The two doorways which lead to the cloister are interesting. The one opposite the choir is Gothic ; the centre figure of the Virgin is fine.

This door was built in 1535. Near the plateresque doorway, which leads to the cloister, is the Sala Capitular. It contains many good pictures. Among them obs. a fine example of Mateo Cerezo ; a St. Peter, by Rivera ; Sta. Rosa, by Zurbaran ; two early German pictures—a Crucifixion, and Virgin and Child. Ask to see an interesting Persian rug of the middle ages. The cloister is not worth a visit.

In the sacristy is kept the splendid custodia made in 1582 by Arfe and Juan de Benavente. A silver casket, of fine Italian Renaissance work, is attributed to Cellini. The vestments are splendid, the gift of different prelates. The altar frontals are very good. Enquire for the *terno* embroidered in corals.

4. CHURCHES.

San Pablo, to the N.W. of the town was formerly a Dominican convent built in the 13th centy. The choir seats are fine, but the principal objects of interest in this church are the superb sepulchres of the Rojas family, with the statues of the Marquis of Poza and his wife (1557), which are justly considered the best specimens of Renaissance sculpture which exist at Palencia.

The *Church of San Miguel* is interesting, 12th and 13th centy. The plan is composed of three naves, which terminate in apses, and is one of the best examples of a Spanish parish church existing. The W. doorway, notwithstanding its horrible mutilations, is very fine : it represents the Last Judgment and scenes from the life of our Lord. The steeple also is good.

San Francisco is a church of the same period, but not of the same importance. An interesting sepulchre may be seen in one of the chapels.

The *Ch. of San Lazaro and Santa Clara* possesses some remains of the 15th and 16th centys. A picture behind the high altar of *San Francisco* has been attributed to Andrea del Sarto (?).

From Palencia the rly. continues

through environs thickly dotted with manufactories of linen, cloth, &c. Obs. to the rt. a conical hill, at the top of which is the hermitage of the *Cristo de Otero*.

8½ m. *Monzon de Campos* Stat., situated in the centre of a plain, out of which rise two hills with the ruins of castles at the top of each.

5 m. *Amusco* Stat. Pop. 1900. The immediate neighbourhood is thickly populated. Obs. its ch.; the *altar mayor* represents the 12 Apostles, with St. Peter, attired in pontifical robes, in the centre. The fête day of the patron saint takes place on the Sunday which follows the 15th of August: it is a grand occasion, with bull-fights, fireworks, and dancing.

3½ m. *Pina de Campos* Stat. Pop. 1650. Obs., in the immediate neighbourhood, the ruins of a castle with embattled towers. Near this vill the Canal de Castilla, and the Rio Ucieza are crossed by the rly.

3 m. *Fromista* Stat. Pop. 2000. The Romanesque Church of *San Martin* is interesting. In the Church of *Santa Maria* are some good Gothic paintings.

[About 10 m. to the l. is the town of Carrion de los Condes. Pop. 3400. A diligence leaves from the station. The parish Church of *Santa Maria* is very ancient. The only thing that remains of the Ch. of *Santiago* is the fine Romanesque doorway covered with sculptures. The church was burnt by the French. The former Benedictine convent of San Zoil, has a splendid cloister (1537-1577), richly ornamented with sculptures. It was built by Juan de Badajoz, Castrillo, and others. The fine choir-seats and iron railing from the monastery of Benevívero (now in ruins) have been removed to San Andres.]

3 m. *Marcilla* Stat.

3 m. *Las Cabañas* Stat. Pop. 230. Obs. the square tower surrounded by a strong wall.

6 m. *Osorno la Mayor* Stat. After passing this stat., two bridges are

crossed, which span the rivers *Abanado* and *Buedo*.

5½ m. *Espinosa de Villagonzalo* Stat. An ancient walled town now containing scarcely 500 inhabitants.

The rly. has been here excellently engineered, and the expense of its construction was exceedingly heavy.

7 m. *Herrera* Stat. Pop. 750. Obs. the picturesque ruins of a Moorish castle. A fine bridge of 4 arches crosses the *Rio Pisuerga*.

4 m. *Alar del Rey* Stat. Inn: Fonda, at the Rly. Stat. Here ends the Canal de Castilla.

6½ m. *Mave* Stat. To the rt., at a little distance from this stat., the Rio Pisuerga enters a curious and highly picturesque gorge between vertical rocks.

5½ m. *Aguilar de Campoo* Stat. Pop. 1000. Obs. two hills, each crowned with a ruined castle: the one belonged to the Lords of Aguilar, the other to that brave warrior Bernardo del Carpio. The ancient Convent of *Santa Maria*, situated in a beautiful valley at the foot of one of its hills, is interesting. It is, however, sadly dilapidated, and most of the fine capitals it contained have been taken to the Madrid "Museo Arqueológico." In a cave near this temple, it is said, are buried Bernardo del Carpio, and Fernando Gallo, his right-hand man in war. Visit also the Romanesque ch. of *Santa Cecilia*, and the parish church of *San Miguel*, early pointed.

3½ m. *Quintanilla* Stat. To the l. a small branch line, 3 m. long, leads to the coal-mines of Barruelo. To the rt. are the villages of Cueva and Menaza, situated in a fertile plain watered by the Rio Carnesa.

4½ m. *Mataporquera* Stat. To the rt. the pleasant valley of Hormiguera, to the l., after leaving the stat., the small hamlet of Maturrepudio is passed.

5½ m. *Pozazul* Stat. Highest point of the line (3229 ft. above the sea-level). [After leaving this station, to the l. is the village of Cervatos; its

Parroquia is a particularly fine specimen of the Romanesque style of architecture. Obs. the façade of the principal entrance, sculptured with groups composed of figures in the most extravagant and indecent postures. This ch. probably dates from about the middle of the 11th centy. The interior is without merit.] Therly. now passes the village of Matamorosa (1.) with its mineral springs, and Fontibre (*Fuentes de Ebro*) near which is the source of the Rio Ebro: it gushes forth from a wild and rocky source, and flows 342 miles through the Rioja, and divides Aragon.

7 m. *Reinosa* Stat. Buffet. Taste the good pantortillas and rosquillas. Pop. 2200. Height above sea-level, 2779 ft. This tidy little town has a good street, and a fine bridge over the beautiful Ebro. It is a busy place, frequented by carriers: the fairs of July 25 and Sept. 21 are attended by most picturesquely dressed peasants and *Pasiegas*. The mountainous district by which it is surrounded is called *las Montañas de Santander*. Some of the passes to the N.W. are very high: the *Portillo de Lasia* rises 3800 ft. and *de Lunada* 3400 ft. above the sea-level. There is excellent shooting and fishing amongst these wild hills. [Close by lie the coal-fields of Orbó and Cervera, which are worked by the Northern Railway Company.]

From Reinosa northwards the difficulties in engineering the line were very great: there are 22 tunnels within 20 m.

7 m. *Santiurde* Stat. The scenery around is very grand.

4 m. *Pesquera* Stat. [5 miles from this station, at *Aguayo*, are calamine (carbonate of zinc) mines.]

4 m. *Montabliz* Stat. Soon after leaving *Pesquera* the beautiful valley of *Barcena* opens out.

6 m. *Barcena* Stat. Pop. 587.

2 m. *Portolin* Stat. *Portolin* possesses very fine flour-mills. To the rt., in the midst of a well-cultivated plain, [Spain.]

lie the villages of *Elguera* and *La Serna*.

2 m. *Santa Cruz* Stat. Situated in a beautiful valley surrounded by verdurous hills.

1 m. *Las Fraguas* Stat. Obs. to the l. a modern country mansion surrounded by walled-in gardens, belonging to the Marquis de *Moriana*. Near it is a square tower which forms part of what once was a manorial palace.

Four tunnels are here passed, and the beautiful and well cultivated valley of *Buelda* opens to the l.

5 m. *Los Corrales* Stat. Pop. 600.

3 m. *Las Caldas de Besaya* Stat. Here is a Thermal Establishment: the mineral waters (chlor. sod.) are very efficacious in paralytic disorders. Besides *El Establecimiento* there are several comfortable lodging-houses, and the walks in the neighbourhood are pleasant. In the monastery there is an ancient image of the Virgin, rendered hideous by a modern dress. A delightful walk may be taken from here to the village of *Yermo*, about 3 m. The view from the summit before reaching the village is superb. Visit the small church of *Yermo*: the village itself is like *Arcadia*. The church is of the 12th centy. Outside are interesting stone carvings, representing St. George and the signs of the zodiac. At the entrance to the rt. is the inscription

EREMOS XTI DE SANTA MARIA ESTA IGLESA PETRO QUINTANA ME FECIT PATER NOSTER POR SA AIMA.

4½ m. *Torrelavega* Stat. Posada: *Vinda de Carral*; 16 rs. per day; *De Tiburcio*, a delightful headquarters for excursions in the neighbourhood. *Diligences* leave the station for different routes, and the country abounds with fine walks and rides, and trout-fishing may be had very near the town. Near *Torrelavega* are the Real Asturiana calamine mines of *Reocin*. Pop. 4000. The town is situated 2 m. from the stat. and below it in the centre of a magnificent plain.

Soon after leaving this stat. the rly.

crosses the Rio Paz by an iron bridge to

$4\frac{1}{2}$ m. *Renedo Stat.* From hence there is an omnibus service during the season to the baths of Alceda and Ontaneda. (See Rte. 25.)

6 m. *Guarnizo Stat.* Pop. 250. To the rt. the Bay of Santander is seen.

$1\frac{1}{2}$ m. *Boo Stat.* Pop. 400. Near this stat. (to the rt.) are the Royal dockyards, called *el Astillero de Guarnizo*, where ships of any tonnage can be built. Three miles from Astillero are the saline waters of Solares, highly recommended for gastralgic disorders.

Hence opens out a splendid panorama, comprising views of Santander, the sea, &c. Approaching the city, the works and warehouses of the Railway Company are passed to the l.

SANTANDER.

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§ 1. INNS, CAFÉ, THEATRE, PUBLIC GARDENS.

$5\frac{1}{2}$ m. *Santander Stat.* *Terminus.* Inns: Hotel des Americains. Baths, salt and sweet water, in the ground-floor. Charges about 30 r. a day. Fonda del Comercio, on the Muelle (quay). Fonda de Europa.

Café Suizo, on the Muelle (quay).

Theatre. Built in 1837 out of the old convent San Augustin: it accommodates 1000 visitors. Prices:—palco, 30 r.; stall, 8 r.

Public Gardens. At *Toca* and *Mazarrasa*: in these pleasure resorts *balles campestres* are frequently given during the summer.

§ 2. CARRIAGES, TRAMWAY, BULL-RING.

Carriages to be taken to the Sardinero, 2 r. each person. Good carriages. Francisco Laura, Calle del 24 de Setiembre.

Tramway to the Sardinero and round the town, starting from the Plaza del Principe.

Bull-ring. Built in 1859. Places for 8000 spectators. Fights in the month of September.

§ 3. POST AND TELEGRAPH OFFICE, CLUBS, CONSULS, BANKER, PROTESTANT CHAPEL.

Post Office on the Plazuela de Becodo.

Telegraph Office in the Casa de la Torriente, Muelle de los Naos. Open day and night.

Circulo de Recreo, Muelle 11. Fourteen foreign newspapers. Strangers admitted on introduction by a member.

Regatta Club. Foreign papers. This society has done a great deal towards encouraging regattas, and preparing lifeboats and help for boats in distress.

English Vice-Consul. Lieutenant March, R.N., on the quay.

U.S.A. Consul. Don Luis Gallo, Muelle 23.

Banker. Lucas Zuñiga.

Capilla Evangelica and School.

§ 4. NOTICE, HISTORY.

Santander (Pop. 30,229) is a thriving seaport town, situated upon a fine bay 4 m. long and averaging 2 m. in width. The harbour is of easy access, sheltered to the N. and N.E., but open to the S.; it has a lighthouse and excellent anchorage for ships of all sizes. The fine quay and handsome modern houses give the place rather a French than a Spanish look. The busy quay (Muelle), with its cotton bales, hogsheads of sugar, flour-barrels, and bustle, contrasts with the fishy poverty of the old town, especially the quarter of San Pedro. Here porters' work, as in Bilbao, is done by women, if such androgynous epicene Amazons can be so called. The local carts with solid creaking wheels are very coffin-looking concerns.

The environs of Santander are pleasant, and studded with *quintas* and orchards, whilst the orange-tree and citron grow luxuriantly. The fresh-

aired walks on the hill command beautiful views over the *Ria*, the *Muelle de los Naos*, and the *Castillo de San Felipe*. The promenades are charming: the *Paseo del Sardinero* leads to the bathing establishment, and to the lighthouse; the *Alamedas Primera* and *Segunda* are the most fashionable promenades.

The great attractions of Santander during the summer months are the fine bathing establishments and hotels at the *Sardinero*. The sands are very fine, and there are baths inside the establishment, of every description. A Casino has been lately established with a good reading-room, where balls are given at the season. Usual charges at the hotels from 24 to 30 r.

Santander was probably the Roman *Portus Blendium*; it has long been a seaport: from hence, in 1248, St. Ferdinand's fleet sailed to blockade Seville, which is commemorated upon the city arms. Here Charles V. landed July 16, 1522, to take possession of Spain; and from the same quay our Charles I. embarked to quit Spain after his romantic visit to Madrid: he arrived here on the 11th Sept., 1623 (old style, i.e. on St. Matthew's day, the 21st), and was nearly drowned on Friday the 12th (22nd), when going on board his ship: he sailed on the 17th of the same month, and landed at Portsmouth on the 5th of October (Sunday) to the inexpressible joy of the English nation, although 26 years afterwards his then loyal subjects were equally ready to assist at his execution. Santander was made a *puerto habilitado* (a port entitled to trade with South America) in 1753, and in 1755 it was declared a *ciudad* (or city). The place was cruelly sacked by Soult, Nov. 16th, 1808; but, in spite of this ferocious treatment, the authorities exhibited the most offensive behaviour to the English, their allies. Again in 1834, when General Sir De Lacy Evans landed with his legion, they refused the barest necessities to those brave men whose assistance they had themselves implored.

Santander was the scene of an engagement between the revolutionary

troops and the royalist forces, commanded by General Calonge, during the short and feeble struggle made on behalf of ex-Queen Isabel, in Sept. 1868.

Santander is the residence of the provincial authorities, and the see of a bishop—suffragan to Burgos—which was founded (1174) by Alonso IX.

§ 5. CATHEDRAL, TOBACCO MANUFACTORY.

The Cathedral is Gothic: its curious crypt is called *la Capilla del Cristo de Abajo*; it has also three aisles, and is of a very fine effect, although it was barbarously repainted in 1874. On its altar are preserved the heads of the martyrs San Emeterio and San Celedonio, decapitated at Calahorra about the year 300 A.D. (see Rte. 160). The baptismal font in this cathedral is an Arabian one, with an Arabic inscription, like the Pope's chair at St. Peter's, in Rome. It was probably brought from Andalusia after Seville was taken by St. Ferdinand. Vessels from Santander joined in this siege. The cloister of the Cathedral is good, and the tower, built on a pointed arch, is pleasing in effect.

Visit the Tobacco Manufactory: it was originally *el Convento de Santa Cruz*, and employs more than 1000 persons in the manufacture of cigars, of which 796,000 Klg. are turned out annually.

§ 6. EXCURSIONS.

Excursions. Walk or drive out to the mineral spring of *la Salud*, distant 2 m.: it is much frequented from June to October for visceral disorders. Visit also the *Astillero de Guarnizo* (Royal Dockyard). Boats every hour from the quay: tariff, 1 r.

§ 7. STEAMERS.

Steamers to Bilbao, San Sebastian, and Castro Urdiales every day; for Bayonne, Bordeaux, Havre, Liverpool, and London, very frequently: to

Gijon, Vigo, La Coruña, Cadiz, and Barcelona, at frequent intervals (times of sailing uncertain, inquire at the steam-shipping offices on the quay) to Havana the 20th of each month; to Liverpool, to London, to Hamburg, monthly.

Diligences: Daily to Bilbao and Oviedo, and to every important town in the province. Some are in combination with the railroads. Two diligences, the one following the coast, the other going inland.

ROUTE 25.

SANTANDER TO THE BATHS OF PUENTE VIESGO, ONTANEDA, AND ALCEDA. RAILWAY AND DILIGENCE.

Santander Stat. (See Rte. 24.)

The Rly. S. is taken as far as 12 m. *Renedo Stat.*

From Renedo there are several diligences daily during the season. Fares to Puente Viesgo, 10 r.; to Alceda, 19 r.

The road passes through the villages of *Carandia* and *Vargus*, to

4½ m. *Puente Viesgo. Inn:* El Establecimiento. Open from 1st June to 30th of September. The mineral waters issue from the limestone rock, pure and inodorous; they are efficacious in rheumatic disorders, scrofula, and in the general treatment of skin diseases. The baths are 6 in number; the largest will contain 28 persons at a time; the remaining five will accommodate 3 persons at a time.

Leaving Puente Viesgo the roads to the two other baths part, the one (A) traverses the pleasant valley of *Toranzo*, and through the villages of *Villegar* and *San Vicente* to

9 m. *Ontaneda. Inns:* Fonda de Villafranca; Fonda de La Martina; Establecimiento (open from 10th June to 30th September): this spacious hotel will accommodate 100 persons at a time; it contains a *salle a manger*, which will dine 100 persons at once, a billiard-room, reading-room, and music saloon. The sulphuretted hydrogen waters gush forth in great abundance from the surface of the rock, and impregnate the air around with the odour of rotten eggs. The water is peculiarly efficacious in cutaneous diseases, and is taken internally as well as in the shape of a bath.

The second road (B) goes to the baths of—

9 m. *Alceda. Inns:* Two Establecimientos (open from 10th June to 30th September). This still more important Thermal establishment lies ensconced in the lovely vale of the *Toranzo*. The volume of water is much greater than at *Ontaneda*, and the accommodation for invalids more complete: mud-baths, as well as the douche, the vapour, and the ordinary bath are here given.

ROUTE 26.

BURGOS TO LOGROÑO, BY NAVARETZ.

79½ m.

Burgos (Rte. 1.).

This old diligence-road is now disused, the rly. to Logroño, *viâ Miranda* having superseded it.

Leaving Burgos the road traverses an uninteresting country to

3 m. *Zalduendo*. In the valley of *Atapuerca*, near this place, the battle between Ferdinand I., of Castile, and his brother Garcia, of Navarre, was

sought, in 1053, in which the latter was killed, and buried at Najera: thus *Rioja* was annexed to Castile.

Hence the road continues through the mountains of *Oca* to *Villafranca de Montes*, and thence to

20½ m. *Belorado*. Pop. 2000. This little village is situated in the district of *La Rioja*, which lies between Burgos, Soria, and Alava, and is so called from the River *la Oja*, which rises in the hills of *San Lorenzo*, and waters the plain below. This rich valley is in the shape of an S, being some 72 m. in length, with an equal breadth, varying from 24 to 30 m. It is divided into high, *alta*, and low, *baja*; the two are divided by the chain which separates the basins of the Ebro and Duero. The soil is so fertile that the district is called *La Andalucía del Norte*.

A dreary ride now leads over bleak hills, with here and there some stunted oak-trees to

16½ m. *Santo Domingo de la Calzada* (of the causeway). Inn: Posada de Atauri. Pop. 4000. This town stands on the *Oca*, and rises with its tall belfry over a rich plain. It shares with *Calahorra* in the dignity of a bishopric resembling Jaen and Baeza, and our Bath and Wells. The Cathedral of early Gothic. was begun in 1180 by Alonzo VIII., and finished in 1235, but was much injured by fire in 1825. The *coro*, high altar, and chapel of the tutelar *Santo Domingo* are in the Berruguete style. The *capa* of the chapel of the Magdalen is a fine specimen of the plateresque.

This *Santo Domingo* was not the Holy Inquisitor, his namesake, but a peasant born in these parts about 1010.*

[From *Santo Domingo* the traveller may make a détour of about 12 m. over bare hills to *San Asensio*, a village prettily perched on a rocky range, behind which, in its valley, is the hermitomite convent *La Estrella*, in which *el Mudo* learned to paint. Thence strike S. to *San Millan*, so called from

its tutelar, whose authentic legend is fully given by Anguiano. Born in *Rioja*, he died about 564, and Bishop Braulio wrote his life in 638. Originally a shepherd, he passed 40 years in a cave on the *Cerro de San Lorenzo*. This poor hamlet was famed for its once noble Benedictine convent, *de la Cogolla*. The upper and elder convent, *el Souso*, was founded in 537 by St. Millan himself; but when the monastery increased, the acclivity became inconvenient, so in 1053 the holy body was brought down, and a new convent was built in a pleasant spot lower down, called *el de Abajo*, but only a few fragments of this can be traced, as the monks moved again, and in 1554 raised the present pile, which, from its splendour, was called the *Escorial de Rioja*; it is built in the severe style of Herrera. The fine cloister contains curious tombs, and among them those of the seven Infantes de Lara (?); the ch., large as some cathedrals, and now used as a *parroquia*, was built in 1642. Obs. in the *retablo* the tutelar, on a white horse, charging the Saracens à la *Santiago*. Obs. also those which represent his other miracles, casting out devils, putting out fires, &c. The modern church is very ornate; notice the pulpit and the overgilt altar and arch. The ashes of San Millan were collected in the year 1033 by Sancho el Mayor, who ordered a chest to be made to contain them, which still exists in the church. The names of *Apparatio* and *Rodolpho* which appear on it, are supposed to be those of the artists who made it. This chest is 1½ yd. long, ¾ yd. high, and is covered with 22 compartments of highly interesting ivory plates, with carvings representing episodes from the life of St. Millan. In 1808 the French stripped the chest of its gold and silver ornaments, but fortunately neglected the fine old ivory carvings. The convent was very comfortable, with its fine *ambulatorio*; the rich library has been much pillaged. The choice things have been moved to the *Academia de la Historia*, at Madrid; some of the MSS. were of the 9th centy. The

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its tutelar, whose authentic legend is fully given by Anguiano. Born in *Rioja*, he died about 564, and Bishop Braulio wrote his life in 638. Originally a shepherd, he passed 40 years in a cave on the *Cerro de San Lorenzo*. This poor hamlet was famed for its once noble Benedictine convent, *de la Cogolla*. The upper and elder convent, *el Souto*, was founded in 537 by St. Millan himself; but when the monastery increased, the acclivity became inconvenient, so in 1053 the holy body was brought down, and a new convent was built in a pleasant spot lower down, called *el de Abajo*, but only a few fragments of this can be traced, as the monks moved again, and in 1554 raised the present pile, which, from its splendour, was called the *Escorial de Rioja*; it is built in the severe style of Herrera. The fine cloister contains curious tombs, and among them those of the seven Infantes de Lara (?); the ch., large as some cathedrals, and now used as a *parroquia*, was built in 1642. Obs. in the *retablo* the tutelar, on a white horse, charging the Saracens à la *Santiago*. Obs. also those which represent his other miracles, casting out devils, putting out fires, &c. The modern church is very ornate; notice the pulpit and the overgilt altar and arch. The ashes of San Millan were collected in the year 1033 by Sancho el Mayor, who ordered a chest to be made to contain them, which still exists in the church. The names of *Apparatio* and *Rodolpho* which appear on it, are supposed to be those of the artists who made it. This chest is 1½ yd. long, ½ yd. high, and is covered with 22 compartments of highly interesting ivory plates, with carvings representing episodes from the life of St. Millan. In 1808 the French stripped the chest of its gold and silver ornaments, but fortunately neglected the fine old ivory carvings. The convent was very comfortable, with its fine *ambulatorio*; the rich library has been much pillaged. The choice things have been moved to the *Academia de la Historia*, at Madrid; some of the MSS. were of the 9th centy. The

* His good works are fully detailed in 'Anguiano'; consult also Sigüenza's 'Historia de la Orden,' &c., iii. ch. x.

library still possesses a copy of the polyglot Bible of Ximenez. In the lofty tower bell-fanciers may look at one called *La Bomba*, of the date 1269. But the glories of St. Millan are passed. Sequestration has succeeded to the "repairs and beautifyings" of Ventura Rodriguez, and farmers have taken the places of the friars, and bullocks and asses of the monks. Besides this saint, here was born Gonzalo Berceo, one of the earliest poets of Spain. The distance hence to *Najera* is 8 m.]

11 m. *Najera*. Inn: Posada de la Campana. Pop. 3000. This little town rises on the *Najerilla* (called here *el Canal*), in a rich vega, under a ruined castle, which crowns the hill. Now decayed, it was once the court of Navarre, and here St. Ferdinand was crowned. The Benedictine St. Maria is fine and well kept; the library, however, and archives have been sadly pillaged. This also was once a sort of Escorial, for here lie 35 bodies of the royal families of Castile and Navarre. The elaborate Gothic *coro* was carved by el Maestro Andres, and Nicholas, in 1495. Obs. the delicate tracery in the openings of the arches: obs. also the *retablos* painted by Juan Vascardo and Pedro Margotedo, in 1631, and the early painting by Maestro Luis (1442).

It was between *Najera* and Navarrete that the battle took place, April 3, 1367, which replaced the perfidious, cruel and ungrateful Don Pedro on his throne. Our Black Prince was Don Pedro's ally, whilst his rival, Enrique de Trastamara, was assisted by the French bands of the Du Guesclins.

10 m. *Navarrete*. Pop. 2500.

3½ m. *Fuencamayor*. Stat. on the Castejon and Bilbao Rly. Thence rail to

15 m. *Logroño* Stat. (See Rte. 160.)

ROUTE 27.

BURGOS TO MADRID, BY LERMA AND SOMOSIERRA. 151 m.

The diligence-road leaves Burgos by *el Arco de Santa Maria*, and passes through the villages of Sarracin, Cogollos, and Madrigalejo, to

23 m. *Lerma*. Pop. 1200. Near here the road crosses the Rio Arlanza on a fine bridge of 9 arches. Observe here the ruins of the former palatial residence of the Duke de Lerma, minister to Philip III.; it was built in 1604 by Francisco de Moro, a pupil of Herrera. It was entirely destroyed by the French. *La Colegiata*, with a classical portal, was also built by this duke: it contains the superb monument of the Cardinal Lerma in a kneeling position, by Pompeo Leoni.

[An interesting détour can be here made by the equestrian tourist by which the dreary high road to Aranda de Duero may be avoided. First make for *Covarrubias*, 13 m. to the rt., placed in a secluded hollow on the Arlanza, with a fine *colegiata* among the ruined remains of the massive mediæval buildings. Obs. the square tower in which Doña Urraca was immured by the Conde Fernan Gonzalez: about 3 m., in a rough rocky site, is, or rather was, the ancient Benedictine Carthusian monastery of *San Pedro de Arlanza*, which existed in the time of the Goths, as in it Wamba took the cowl; it was restored in 912, some say, by the Conde Fernan Gonzalez, in gratitude for his signal victory at Cascajares; here was guarded the cross which was sent him by Pope John XI., as a surer remedy against hail-storms; its virtue was tested in 1488 by the Bishop Laude Acuña, who put it into a fire, where upon the flames were instantly extinguished (see Sandoval's '*Idacio*,' 336). Here also, was kept *la Virgen de las Batallas*, which was coeval with

that of the Cid. The Count Fernan was buried here with his wife Sancha, and so also, as some say, is Mudarra and the 7 infantes of Lara, Etiam perirese ruina! This count was the real founder of the Castilian monarchy, and a perfect hero of romance, being always up to his elbows in adventures; his grand deeds were the defeats of the infidel at Lara, at Osma, and Piedrahita; his escape from prison by the aid of his true wife, and other spirit-stirring incidents, just when history was hovering on fiction, are told in some charming old ballads (see Duran, v. 27).

Make next (5 m.) for the huge white Benedictine convent of *Santo Domingo* of Silos, placed in a hill-girt valley, watered by the brawling *Mataviejas*: notice the double-galleried Byzantine cloister, the under one with highly worked grotesque capitals, all differing from each other; obs. a peculiarly elegant cluster of four spirally-twisted pillars; look at the quaint figures of the 10th or 11th century, which ornament the doorway. Obs. the altar of *Santo Domingo* covered with Limoges enamels of the 12th century. The tutelar *Saint Domingo*, born circa 1000 near Najera, was abbot of this convent for 23 years. He worked many miracles alive, and when dead delivered so many captives at Algiers (whose countless chains hung at the convent gate) that the feat passed into a synonym of infinity. *No te bastaran los hierros de Santo Domingo de Silos?*

Now make, over mountain and glen, through parklike scenery, wooded with oak, pine, and cedar, and freshened with rivulets, to *Huerta del Rey*, by *Aranzo del Niel* and *Doña Santos*, under its vine-cliffs; thence (3 m.) to *Peñalba de Castro*, the white rock of the camp, that lies under a hill to the N., the site of ancient *Clunia*, which, with its capitals, inscribed columns, and "old stones," served as a quarry for building this modern hamlet. Just to the l. of the ascent, rises ancient *Clunia*, placed on a conspicuous height, with a fine view; fragments of the theatre, about 70 yards wide by 50 long, jut out of the hill-side; 10 rows of steps and

part of the proscenium are tolerably perfect. Bushels of engraved stones have been found amid the ruins; it is an unworked mine of antiquities. (Consult the '*Historia del Obispado*.') The ancient town is gone all but a few stones: the scene is now desolate, and a single peasant vegetates where multitudes once swarmed: obs. the *rollo*, or town cross, made from a Corinthian shaft. Now turn down by a hermitage to the castle-crowned village of *Coruña del Conde*, the corruption of *Clunia*—*Crunia*: it lies a little way beyond the base of the hill on the opposite side. Leaving *Coruña* to the rt. is a Romanesque chapel, constructed out of ancient fragments, where the doors of the 12th cent. contrast with classical cornices and festoons. Thence, by a 6½ m. ride, to picturesque, imposingly-situated

Peñaranda de Duero, or *de la Perra*, so called from a bitch observed moving out of a hole in the wall, which pointed out to the Christians an adit to capture the castle, on the hill above, from the Moors. The ruined castle, the tumble-down Prout-like houses, the picturesque paupers and rags to match, will delight the artist. The decaying palace, a mixture of Saracenic and Moorish style, is the *Casa solar* of the powerful *Zunigas*, counts of *Miranda*. The *Conde de Montijo* is now the head of the family, and the ex-Empress of the French a scion of the house, to whose nephew, the Duke of Alba, this time-honoured ruin belongs. Walk up to and about the gorgeous wreck: notice the plateresque portal, decorated with a bust of Hercules, armour and heraldic coats, a double-galleried superb *patio*, a staircase ornamented with medallions, and the panoramic view. In front of the palace is the Gothic *Rollo y Picote*, emblems of feudal days, when this great family possessed the right of the *Horca y cuchillo*. The *Colegiata* contains some fine tombs and urns of the *Mirandas*, many brought from Genoa. Obs. the busts of Roman emperors let into the façade of the church.

Now make for *La Vid*, 4 m. It has a good bridge over the *Duero*, built in

1542 by Pedro Rasinas, at the cost of the Cardinal Mendoza; cross it and pass the extensive convent of *Premonstratenses*, of no particular interest, and thence to *Aranda de Duero*, 13 m.]

From Lerma the diligence-road traverses an uninteresting country to

17 m. *Gumiel de Izan*. Pop. 1500. The town is surrounded by decayed walls. Visit the *Parroquia*, and obs. the Corinthian portal erected in 1627, and enriched with Apostles, cardinal Virtues, the Assumption of the Virgin, and her Coronation.

[Visit from Gumiel the ancient monastery of *San Pedro de Izan* (1½ m.). It contains several remarkable sepulchres.]

7 m. *Aranda de Duero*. Inns: *Parador de Jose Zanetti*; *Parador del Seco*. Pop. 4130. The poplar-fringed Rio Duero is here crossed by a good bridge; the over-hanging balconied houses are picturesque.

The S. portal of the *Parroquia* is in the fine Gothic style of Ferdinand and Isabel, whose badges are mingled with the shields of the Enriquez, admirals of Castile: obs. the scale-form stone-work over the door, which has good carved panels and rich niches and statuary, with three alto-relievos representing the Bearing the Cross, the Crucifixion, and Resurrection. The *retablo* inside contains subjects from the life of the Virgin. The fine *retablo* pulpit and sepulchre wrought by Juan de Juni for his patron Alvarez de Acosta, Bishop of Osma, has been removed to the church of San Francisco, El Colegio. In the sacristy may be seen a good Descent from the Cross, which formed part of the *retablo*. The convent and bishop's palace were gutted by the French.

Visit the picturesque market-place where the peasants group together, with their *alforjas* on their shoulder. The women wear red stockings, and petticoats of thick serge, green and blue. Aranda, now a miserable place,

was once inhabited by kings.* The neighbourhood of this decayed town was once celebrated for its vineyards, which, although now neglected, have their patroness and history. The grand local fête is held Sept. 8th, and is a sight which should not be missed by the artist. The road leaves Aranda by a shady avenue of poplar-trees; it traverses an arid depopulated plain to

43 m. *Somosierra*. Inn: *Parador Nuevo*. Pop. 500. The Somosierra range of mountains commences near here. The pass or *puerto* over this dreary district is often blocked with snow in winter. The pass is placed on the dorsal spine of the granite serrated barrier: it is the natural gate and defence of Madrid, and upon the occasion of Napoleon's march upon the capital it was strongly occupied by the Spaniards with 16 cannon (Nov. 30, 1808). These 12,000 valiant men, although occupying a position almost impregnable, abandoned their guns, without a show of fight, at the mere sound of the horseshoes of an advance guard of the French, consisting of a few hundred Polish lancers led by Krasinski. Thus Buonaparte reached Madrid without encountering a single opponent.

The road now continues through *Lozoyuela*, and *Cabrera* (surrounded by gardens), to

48 m. *San Sebastian de los Reyes*. Pop. 1290.

3 m. *Alcobendas*. Inn: *Venta de la Pesadilla* (a pleasant country inn). Pop. 1052. The neighbourhood is fertile and produces much wine.

4½ m. *Fuencarral*. Pop. 450. To the l. of this wind-blown hamlet obs. an old mansion of the Mendoza family, now belonging to the Duke of Osuna: here Napoleon I. lodged from the 2nd to the 22nd December, 1808; and here he received the Madrid deputation headed by the traitor Morla.

The last few miles of this route tra-

* For its past glories, consult p. 174, 'Obispado de Osma,' Lopez Loperraez, 4to, 4 vols., a fine book, with plates.

verse the desert around the capital, and are wearisome to the now tired traveller, who will gladly enter the suburbs of cheerful Madrid.

5½ *Madrid*. (See Rte. 2.)

ROUTE 28.

BURGOS TO SANTANDER, BY REINOSA.

110 m.

From Burgos to Reinosa there is a tolerable diligence-road; or by rail to *Venta de Baños* and *Reinosa*: from Reinosa to Santander, rly.

Leaving Burgos, the road enters the valley of the *Urbel*. *Vibar*, where the *Cid* is said to have been born, lies to the rt., and the hills of *Villadiego* rise to the l.

20 m. *Urbel del Castillo*. This decayed place is built on *La Pinza* over its trout-stream: it was formerly the seat of the see of Burgos.

The road now passes through the mountainous district which divides the basins of the *Ebro* and the *Pisuerga* to

22 m. *Canduela*. The mountains here become lofty and often covered

with snow. The whole district between *Canduela* and *Reinosa* abounds in natural and neglected forests of oak and chestnut. [From this point the botanist, artist, and angler may make for the romantic district of the *Liebana*. This wild and ill-used arboretum lies in the midst of crater-like valleys. The chief place, the picturesque town of *Potes* (for which there is a diligence from *Torre la Vega* Stat. on the Rly.) will be good head-quarters; it is situated at a point where the four charming valleys of *del Prado*, *Val do Baro*, *Cereceda*, and *Cillorigo* conjoin. "The Pass of *Cillorigo* is a gorge through which the *Deva* passes out into the *Liebana*. It has much of the character of the Alpine defiles of the *Via Mala* and *Gondo*; but it is no less than 15 m. long! For the greater part of the distance the rocks rise up like walls crowned by fantastic pinnacles like the *Querang* in *Skye*."—*C. Ormsby*. This détour will lead the angler into one of the finest trout-fishing districts in Spain; the sport in the rivers *Deva*, *Nansa*, and *Sal* is excellent. The forests of the *Liebana*, although much neglected, are magnificent.] From *Canduela* the road leads through *Fuenvellida* to the picturesquely situated town of

14 m. *Reinosa* Stat. on the *Venta de Baños* and *Santander* Railway. (See Rte. 24.)

From this point rail to *Santander*.

54 m. *Santander* Stat. (Rte. 24.)

SECTION II.

THE BASQUE PROVINCES.

ALAVA; VIZCAYA; GUIPUZCOA.

History — Fueros — Nobility — Fives Courts — Casas Solares — Agriculture — Customs — Language.

Las Prorincias Vascongadas consists of the three united provinces of *Alava*, *Vizcaya*, and *Guipuzcoa*. *Vizcaya*, the largest, contains about 106 square leagues; *Guipuzcoa*, the smallest, only 52, but it is the most densely peopled, and at the rate of 2000 inhabitants to the square league; *Alava*, containing about 180 square leagues, lies between *Guipuzcoa* and *Navarre*. These provinces, forming the mountainous triangle of the N.W. of the Peninsula, constituted the *Cantabria* of the ancients, a name derived by some from *Kent-Aber*, which they interpret the "Corner of the Water." This corner of the land, like our Wales, is the home of the remnant of the indigenes or aboriginal inhabitants, who never have been expelled or subdued;* thus the character of an unadulterated primitive race, an ethnological fossil, remains, strongly marked in language and nationality. These highlanders, bred on metal-pregnant mountains, and nursed amid storms in a cradle indomitable as themselves, in a country difficult to take and not much worth the taking, have always known how to forge their iron into arms, and to wield them in defence of their independence; and what sword equals that moulded from the ploughshare? This *sufficiency in self* is the meaning which *Señor Perochequi* reads in the Basque name, a word derived by him from *Bayascogara*, "somos bastantes." A sense of separate weakness has taught these provinces the secret of *union*. This federal association is expressed in their national symbol of three hands joined together, with the motto "*Irurac Bat*," which is equivalent to the *tria juncta in uno* of the Bath order of our united kingdoms. The armorial shield is "argent, the tree of *Guernica* vert, two wolves gules, with an orle of eight crosses or."

The Basques have been less successful in resisting invasions by sea, for they were partly overcome about the year 870 by a fair-haired Northman, named *Zuria*, an adventurer either from Norway or Scotland; and to this foreign admixture their fair complexions and immemorial representative government have been traced. These provinces, when the descendants of the Goths began to gain ground on the Moorish invaders, formed themselves into a confederation of small detached tribes or republics, placed under a nominal Lord or *Señor*, until at length, in the 14th century, *Nuño*, the 19th Lord, died, leaving two daughters, one of whom having married *Juan of Aragon*, *Pedro the Cruel* seized the opportunity, put her husband to death, and annexed the *Lordship* (*el Señorío*) to the crown of Castile. Soon afterwards he ceded it to the *Black Prince*, in reward for his assistance at *Navarrete*; however, private instructions were given to the Basques not to allow the *foreigner* to take possession, which

* The Goths could not subdue these rebellious highlanders, although *Reccared*, as *San Isidoro* tells us, used especially to send his troops there to keep his soldiers' hands in fighting condition—quasi in palaestri ludo (*Chron. Era 685*).

he never did. Although incorporated with the Castilian monarchy, these provinces were considered *exentas*; the national *fueros* were rigidly retained; and these, the kings of Spain, as *Señores* only of Biscay, always swore on their accessions to maintain. The first impolitic act of Castañon, after Ferdinand VII.'s death, was to abolish these *fueros*, which threw the Basques into the cause of Don Carlos, in whom they beheld a non-innovating principle; this war lasted from 1833 to 1840. The Basque *fueros* were regularly classified and digested for the first time in 1526, by a native commission appointed by Charles V., and have been often printed. The principal advantages of the *fueros* consisted in the fact that the three Basque provinces were free from the *quinta* conscription, without any other obligation but that of contributing a certain number of soldiers when Spain was engaged in a foreign war. They were also free from the stamped-paper tax, and could manufacture tobacco and sell it: this industry in other provinces is the exclusive monopoly of the government. The parochial organism was different to that of the rest of Spain, although in the concordat of 1851 a bishop was created in Vitoria, a suffragan to Burgos. Queen Isabel accepted the *fueros* in the same manner as her ancestors, and the Basque provinces continued tranquil from 1840 until the revolution of 1868. The government which succeeded, the Provisional, Don Amadeo, the Republic, and the present government of Don Alfonso XII. swore or promised to preserve the *fueros*. But during this period, especially from 1872 to 1876, the Basque provinces rose to arms, and proclaimed as King of Spain Don Carlos, the grandson of the old pretender. After the war had terminated, it was discussed in the Cortes to abolish the *fueros*. In the Junta of the 25th July, 1876, a law appeared in consequence of this determination, by which the *quinta* is established in the Basque Provinces, in the same manner as the rest of Spain, and the provinces are forced "to pay and contribute in the proportion which corresponds to them, in order to defray public expenses, the contributions, and ordinary and extraordinary taxes which may be established in the State Budget."

The Spanish government has occupied in a military manner the principal points of the provinces. The first conscription has been levied without difficulty in the spring of 1877. The manner in which taxes on stamped paper, tobacco, &c., are to be carried out [end of 1877] have not yet been agreed upon with the local deputies.

Another privilege is universal nobility, the appanage secured to all by the mere fact of being born in these provinces. Sons of old and good Christians, free from all Jewish and Moorish taint, they represent the "Hebrew of the Hebrews," and are the most Gothic gentlemen of Spain, *Caballeros hijos de alfo*. It is true that where all are so noble, the distinction is of small importance; nevertheless, like other Highlanders, they are grievously affected with genealogy. Peppery as the Welsh, proud as Lucifer, and combustible as his matches, these *Nobleza de España* fire up when their pedigree is questioned, and well did Don Quijote know how to annoy a Biscayan by telling him that "he was no gentleman." Basque gentility often, however, consists rather in blood than in manners; he thinks the deference which one well-conditioned person pays to another to be a degradation to his noble birthright; and, consequently, although the Basque provinces may typify the three Graces of Spain, the natives sacrifice but little to maintain those types of amiable humanity.

The modern Basques, brave and active as individuals, form bad *regular* soldiers, as they are too obstinate to tolerate drill and discipline; again, they can only be managed by one of themselves; hence Gonzalo de Cordova affirmed that he would rather be a keeper of wild beasts than a commander of Basques. They are considered the best sailors in Spain, and have been distinguished at all times for their great valour. As *Guerilleros* they are excellent, since their

active mountain and smuggling habits educate them for a desultory war of frontier ambuscade, foray, and bush-fighting. In the wild sierras of *Guipuzcoa* bands were raised by the shepherd Gaspar Jauregui, which were always a thorn in the path of the French. The treatment which our soldiers have met with from the Basques, from the Black Prince down to Sir De Lacy Evans, has always been the reverse of friendly, even while fighting their battles. The Duke never found an enemy among the PEOPLE of Spain until he entered these provinces, when the Basques, saved from the invaders by him alone, rose in his rear, as in olden time, "*impacatos a tergo horrebis Iberos*" ('Georg.' iii. 408); so they repaid Charlemagne, whom they had called in to assist them. From such allies well might the Duke pray to be delivered; from all enemies in front he could protect himself.

Commerce and fishing form the occupations of those who dwell on the seaboard, and agricultural and pastoral pursuits of those who live inland: the ores of the iron-pregnant hills are worked by both native and foreign capitalists. A tour in these provinces is rather suited to the lover of nature than of arts. The towns are Swiss-like, surrounded by green hills and enlivened by clear trout-streams; the streets are often drawn in straight lines, which intersect each other at right angles; the *alamedas* are always pretty; a *Juego de Pelota*, *Bolos*, or *fives-court*, a *circo gallístico* (cock-pit), and a public *plaza*, are seldom wanting. The defences and walls are solid, for stone and iron abound. The sombre-looking balconied country dwellings are so strongly built that they look like fortresses; here every gentleman's house is indeed his castle. The soffits which support the projecting sheltering eaves are often richly carved; the eaves protect the houses from the rains, but deluge passengers with shower-baths. To these *Casas Solares*, or family manor-houses, is added a pomp of heraldry, as armorial shields, large as the pride of the owners, are sculptured over the portals.

Agriculture, as being the occupation of Adam, the first gentleman who bore arms, is not held to degrade these peasant peers. Their *hidalgos*, or better classes, are something between our small squires and substantial yeomen. Agriculture is better managed here than in most parts of Spain. The Basque farms are small, many not exceeding five acres, or so much land as a man, his wife, and family can labour: cultivation, with a sort of prong-fork or mattock, called *laya*, is much in vogue. The peasantry are the best portion of the Basques, and if kindly treated are civil and hospitable as far as their humble means allow. Simple, hardy, and patient, they have the virtues and vices of Highlanders.

These provinces are made up of mountain and valley, with a sea-board line. The plains are verdurous from damp, and cultivated with great industry. The elevated slopes are covered with oak and chesnut-trees; the produce of the latter is exported to England, or enters into the diet of the frugal natives. Corn only ripens in favoured localities; maize is the staple "bread-stuff;" good milk, bad cheese, and fine apples are plentiful. A wine also is made called *chacoli*, Arabic *chacalel*, "weakness," "thinness," which, although an exceedingly light wine, is palatable and wholesome.

In no province of Spain are the roads so good as in the Basque Provinces. The hotels and means of communication are excellent; and this, added to the great quantity of mineral waters in the locality, and pleasant climate, makes them a favourite summer resort; but in winter the weather is cold and rainy.

Sunday is the day to observe the costume and amusements of the peasantry.

The Basque holidays are celebrated with the song, dance, *pelota* (ball), and single-stick, amusements which they love as much as do their neighbours the Asturians. Their so-called musical instruments consist of the tamboril and pito. The Basque dances are Salic and singular; the *Zorrico*, or "evolution

of eight," consists of two parts, *la danza real*, the opening, and the *arrin arrin*, or the conclusion. The *Carrica* is a dance performed in the streets; the *Espata danza* is a remnant of the primitive *Tripudium* of the Iberians. The Basque women wear their hair in long plaited tresses, *trenzas*, and cover their heads with a hood or *capuz*, which is more convenient than picturesque. When young they are fresh and fair, although somewhat muscular; and their beauty, from overwork, poor fare, and exposure, is shortlived, for they pass into *haghood* after thirty. The Basques are much given to pilgrimages to holy sites in the hills, where the *chacoli* and *shillelah* are devoutly used: and how well chosen are these "*high places*"! How the fresh air exhilarates, how the views delight, how as we ascend is the earth left below, while we mount as it were to heaven! and then with what an appetite do all descend, and how sweet is sleep when the conscience is at rest, and the frame is weary from this combination of devotion and exercise!

Among other antique customs, corn and bread are offered to the manes of the deceased, on the anniversary of death; these oblations are called *robos*, from an Aragonese measure taken from the Moorish *arroba*. Compare the "*Sparæ fruges*," of Ovid (*Fasti*, ii. 538), and the barley offered to the Polian Jupiter (*Paus.* i. 24. 4).

The Basques have a language of their own, which few but themselves can understand. The enunciation is not easy, at least, if the Andalusian's joke be true, who says, "that the Basque writes Solomon and pronounces it Nebuchadnezzar." The fine-eared fastidiousness of the ancients rejected as barbarous these Basque words, spellings, and sounds; they could neither be written nor spoken from their *το ἀνδρὲς τῆς γραφῆς* (*Strabo*, iii. 234; see also *Pliny*, '*N. H.*' iii. 3; and *Martial*, iv. 55-9). *Pomponius Mela* (iii. 1) goes farther:—"Quorum nomina nostro ore concipi nequeant."

Humboldt considers the Basque to have been formerly spoken all over the Peninsula, as is evidenced by the nomenclature of localities, and other things which are not subject to change.

The Basques call themselves *Euscaldanac*, their country *Euscaleria*, and their language *Euscara*. The *Eusc* is the old *Osc*, *Vesc*, *Vasq*, of Italy and Iberia. According to *Perochegui*, Adam spoke Basque, as being the language of angels, which seems strange. This idiom was, moreover, brought pure into Spain by *Tubal*, long before the confusion of tongues at *Babel*. Angelic or not, it is so difficult, that the devil, who is no fool, is said to have studied seven years in the *Bilboes*, and to have learnt only three words. The grammar and declensions are very intricate. The language is distinct from the Irish, Gaelic, and Welsh, with which it has often been supposed to be a sister idiom. Mr. *Borrow* believes that the Basque is of a Tartar origin, resembling in structure the *Manchou* and the *Mongolian*, with a decided Sanscrit element.*

* The Basque student is referred to the philological works of *Larramendi*, '*Antigüedad y Universalidad del Bascuence*,' 8vo., *Salamanca*; '*El Imposible Vencido, ó Arte de la Lengua Bascongada*,' 8vo., *Sal.*, 1729; '*Diccionario Trilingüe*,' 2 vols. fol., *St. Sebastian*, 1821. Consult also, '*Extracciones de Vizcaya*,' *Zaragoza*, 1631; '*Noticia Ultramarque Vasconia*,' *Arnold*, *Oihenart*, *de Paris*, 1638-56; '*Discursos Historicos, &c.*,' de *Vizcaya*,' *Lorenzo Roberto de la Linde*, 2 vols., *de Sevilla*, 1740; '*Urbewohner von Hispanien*,' *Wm. von Humboldt*, 4to., *Berlin*, 1821; six volumes of curious documents in *Simancas* (collected by *Dn. Tomas Gonzalez*), '*Coleccion de cartas*,' 4to., *Mad.*, 1829-33; '*La Cantabria*,' *Florez*, 4to., *Mad.*, 1768; '*Noticias Historicas de las tres Provincias*,' &c. (there is a good map of *Alava* by *Martin de Sabacibar*); '*Compendios Historicos, &c.*,' de *Alava*,' *Pamplona*, 4to., 1798, *Juan Antonio Llorente*, 4to., 6 vols., *Mad.*, 1806-8; the excellent '*Diccionario Geographico de la Academia*,' by different authors, 4to., 2 vols., *Mad.*, 1802 (unfortunately it has not been continued); '*Historia de las Naciones Bascas*,' *J. A. de Zamacoia*, 3 vols., 8vo., *Auch*, 1818; '*De la Antigua Lengua, &c.*,' de *Cantabria*,' *Andres de Poca*, 4to., *Bilbao*, 1887; '*Discursos de la Antigüedad de la Lengua Cantabrica*,' *Balthasar de Echave*, 4to., *Mexico*, 1607; and '*Guia Historico-Descriptivo del Viajero*,' por *J. E. Delmas*, 1 vol., *Bilbao*, 1865; the '*Basque Provinces*,' by *W. Macpherson*, printed in English in *Rev. H. C. Rose's* '*Among the Spanish People*,' *London*, 1877; '*Basque Legends*,' by the *Rev. W. Webster*, *London*, 1877; several pamphlets by *Prince Lucien Bonaparte* on the Basque Language.

ROUTES.

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ROUTE 33.

MIRANDA TO BILBAO, BY ORDUÑA. RAIL.

64½ m.

Two trains daily, in 4 hrs.

This route, considering the grandeur of its scenery, its historical associations, and the masterly way in which the line itself has been engineered, by our countryman, Ch. Vignolles, C.E., forms a most interesting excursion. *N.B.—The rt.-hand seats in the rly. carriages should be secured.*

Miranda Junct. Stat. Inn: Fonda de Guinea, near the station; most excellent. Rly. to Bayonne and Madrid (Rte. 1): to Logroño and Castejon (Rte. 160).

9 m. **Pobes Stat.** After passing this stat., between the villages of Subijana and Morillas, observe (to the rt. of the line) the house at the N.W. end of a bridge over the Bejas. It was the headquarters of the duke and his staff the night before the battle of Vitoria (1813). The grand defile of the Tejas is next entered. Previous to the battle a portion of the English forces descended through it to the plain of Vitoria, and, arriving at a critical mo-

ment, succeeded in turning the rt. wing of the enemy.

12 m. **Izarra Stat.**

3½ m. **Inosa Stat.** The summit-level of the pass is now reached (2163 ft. above the sea-level). The rly. now passes, with many curves, close to the Falls of Altabe, 604 ft. In winter and spring the sight is splendid through magnificent Alpine scenery to the village of

5½ m. **Lezama Stat.** Shortly after leaving this stat., the river Oroyco is crossed by a fine viaduct. Here the river falls over the edge of the rock to a depth of 700 feet. The rly. continues to descend by numerous sweeping curves until it approaches the grand Basin (Concha) of Orduña, when it makes a semicircular gradual descent of 8½ m. to reach the level of the plain beneath.

8½ **Orduña Stat. Inn:** Fonda de Guinea, poor but clean. Pop. 3240. This little city was formerly fortified, and considered of considerable military importance. In May 1874, there was an action in the neighbourhood, and it was taken by the Liberal troops. The Plaza is picturesque: from its centre 10 narrow streets diverge in the form of a star and intersect the city. Ancient Orduña, once the only city in the Basque provinces, was built nearer the neighbouring mountains—

la Peña de Orduña—which formed the mountain barrier of the refugee Iberians. A singular atmospheric phenomenon is here observable; a stationary roll of dense grey cloud, in the shape of a bolster, frequently caps the long ridge which forms the summit of the mountain, sometimes revolving on its axis. The cloud usually disperses when the evening sets in; a vaporous duplicate of the cloud itself may sometimes be seen floating above it in the air. A parallel to this may be seen at Gibraltar in the phenomenon constantly observed there, called the Rock wearing its night-cap.

[Orduña will be found a convenient centre for pedestrian excursions. Good trout-fishing. A pleasant walk can be taken to the remarkable gorge of the *Tortuga*, near the Pico del Fraile. Another excursion can be made to the magnificent chasm near to Delicia, where the river Nervion rushes grandly over a cascade 220 ft. high into the narrow wooded valley beneath.]

The rly. continues along the plain, returning, with an almost circular sweep, to within 600 yds. of the point where it first commenced the descent at the opposite side of the Basin. It then traverses a country well cultivated and fertile, and dotted with prosperous-looking homesteads to

4½ m. *Amurrio* Stat. To the rt. is the valley of Luyando, in which are mineral baths supplied with ferruginous water.

8¼ m. *Areta* Stat. Pop. 410.

7 m. *Arrigorriaga* Stat. Pop. 900. Notice its ancient ch. of the 9th centy., which contains some curious archives in the Basque language. Here the garrison of Bilbao in 1874 made several *salidas* during the siege. Visit the *Puente Nuevo*, near the scene of the battle; it was made for the artist.

The thickly populated and fertile valley of the Peña is now threaded by the iron road to

6 m. *Bilbao* Stat. Inns: *Fonda de Inglaterra*; *Fonda de Antonia*, on the Arenal; *Fonda de las Navarras*, in

the Calle del Correo, all comfortable, and reasonable in their charges; *Fonda del Boulevard*, on the Arenal; *Casa de Pupilos de Iturriza*.

Café El Suizo on the Arenal.

Casino and Club House.—*La Sociedad Bilbaina*, in the Plaza Nueva. It is one of the handsomest clubs in Spain, furnished with commodious reading-room and library, and supplied with 4 English newspapers. Strangers are courteously admitted at all hours without introduction by simply presenting their cards.

Theatre, on the Arenal.

Bull-ring, outside the town on the road to Abando. It will seat 9215 persons. The bull-fights (the most renowned in North Spain) take place between the 15th and 25th of August.

Circo Gallístico. Cock-fights at 12:30 P.M. on Sundays and holidays.

Fives Court.—Here matches for very heavy amounts are frequently played.

Post Office, in the Plaza Nueva.

Tramway, and four railways, to the different mining districts.

British Consul.—Horace Young, Esq. Protestant chapel.

U. S. A. Consul.—Lawrence Dahl, Esq.

Bilbao (in Basque *Ibaizabel*) contains a population of 20,000 (city and suburbs 35,000) souls, and is the capital of Viscaya (or Biscaya). The town is now allowed to style itself *Bilbao la Invicta*, a reward for its defence against the Carlists. Bilbao was relieved when besieged during the late war by a force of 10,000 Civil Guards, one of the few occasions on which they have been used as a military force. The army entered on the 2nd of May, 1874, after the action at Las Muecas, which obliged the Carlists to raise the siege. It is most picturesquely situated upon the Rio Nervion, which is navigable for steamers up to Oleviaga, about 8 m. from its mouth. The town is one of the most lively and thriving in Spain.

A new impulse to trade has been given by the working, of mines and quarries of iron ore (red and brown hematite) in the Somorrostro range

and district, on the l. bank of the Nervion. Many are in the hands of English capitalists. The Bilbao merchants are reputed to be honourable, business-like, and hospitable: the neighbourhood is unhealthy in winter, and pulmonary diseases are prevalent.

Bilbao being purely mercantile, possesses few objects of fine art interest; most of its older churches and convents were destroyed during the sieges of the Carlist war, or have been since suppressed. Those that remain which may be visited are—the *Church of Arcehinaga*, built and enclosing a megalitic monument; the *Church of Santigo*, 14th to 16th century; *San Anton*, 14th century, but hideously repaired.

The old Bridge of San Antonio, erected in the 12th centy., was once the boast of Bilbao, similar to the one at Cangas de Onis. It is of beautiful proportions, and still forms the charge of the city arms, with 2 wolves, the cognizance of Diego Lopez (Lupus) de Haro, Lord of Biscay, who built it about the year 1356. Three other bridges now cross the river, one of which, of iron, was opened as recently as 1868.

The houses of Bilbao are lofty and well built; their projecting roofs afford protection against wind and rain. The streets are narrow, and carriages are unable to pass each other, and must follow certain directions prescribed for them by the police. The *Arenal* and *Begoña* are the favourite promenades. Visit the plentifully-supplied market, which abounds in picturesque costumes; obs. also the quaintly-dressed *Carqueras* (female porters), who do all the work of the town, just as the women do all the work of the men and asses in the fields.

There is also a good *Hospital*, built in the Doric style, and a well-conducted House of Mercy, surrounded by gardens, for the aged poor.

Bilbao, in the civil wars, was twice exposed to destructive sieges; the dilapidations have, however, been

much repaired. Don Carlos, in the first case, had absurdly ordered Zumalacarregui to attack this place, in order to satisfy Russia and the other powers, who complained that he had mastered no important city in the Basque provinces; thus his cause was lost, for had he at once pushed on to Madrid it must have surrendered. Such was the prestige of the *Guerillero's* victories. On the 10th of June, 1835, Zumalacarregui, having routed Espartero at Descarga, came to Bilbao and seized the church and *Palacio de Begoña* (the holy image here is much venerated, the grand holiday in Aug. 15); from this position the town is commanded, which, having been left by Mirasol undefended, must have capitulated, had not a ball struck *el Tio Tomas* in the calf of his right leg, while standing in the balcony. The Basque surgeons did the rest, and with him died the Carlist cause, for Eraso raised the siege on the 1st of the ensuing July. On October 23rd, when the Carlists reappeared, they at once carried all the undefended positions on the right bank of the Nervion, from San Agustin to *Los Capuchinos*, the Christino general San Miguel abandoning everything without a struggle. Now the English blue-jackets came again to the rescue. Then it was that Captain Lapidge and Colonel Wylde, the real heroes, pointed out the true line of relief by crossing the river to Espartero, and it is said, using towards him a gentle violence: then English sailors prepared rafts, which the fire of English artillery protected, and so the Nervion was first passed by Espartero, and next the Asua was crossed at Luchana; thus Bilbao was relieved, after a sixty days' siege, on which the whole question of the war turned. The Carlists made a feeble resistance against the Christinists, who advanced in a snow storm and bivouacked that night on the ground, without food and half naked, with true Spanish endurance of hardships.

The best Carlist account is *Henningen's 'Twelve Months' Campaign with Zumalacarregui.'*

Excursions, Walks, &c.—(A) A pleasant drive, by ferry-boat across the river, or on the tramway, may be taken to the bathing establishment of *Las Arenas*, built on the sea-shore. There is an excellent hotel, which is much frequented during the bathing season.

(B) A pleasant walk can be taken to the *Punta de Banderas*, whence a superb view is obtained of the surrounding hills and valleys, with glimpses of the distant sea.

(C) The *Paseo de los Caños*—up the river—also affords beautiful panoramic views down into the fertile valley of the Nervion : it is one of the favourite promenades of the townsfolk.

(D) Ascend the hills behind *Abando*, W. of the town. From them numerous points of view are obtained, from whence the silver line of the Nervion can be traced in one continuous winding course to the restless bay of Biscay.

(E) *The Port of Bilbao*—Portugalete—should form the excursion from Bilbao. It is 6 m. distant. Omnibuses and steam-boats every hour, and tramways at frequent intervals. The road is preferable : it skirts the right bank of the river. Obs. $1\frac{1}{2}$ m. upon the opposite bank, the neat little *English Cemetery*. $1\frac{1}{2}$ m. farther on, the new Arsenal, and the uncompleted Poor-house close by. The road now passes through the village of *Olaviaga*, where ocean steamers take in cargo, and across *el Puente de Luchana*, the scene of one of *Esparta's* most decisive victories over the forces of *Don Carlos* (24 Dec. 1836) and from whence he took his title of *Conde*, was a port belonging to the mines of *Exito*. Near it is the station in construction for the railway of the mines of *Oronera*.

A little further on obs., on the opposite bank of the river, the extensive iron-works of *Baracaldo*, belonging to *Ibarra and Co.* The iron is of a superior quality, and is manufactured by the *Chenot* charcoal process. Three furnaces are at work at the *Desierto* and one at *Castrejuna*. The company exported in 1876, 408,880 tons of ore. [Spain.]

The road terminates at a point of the shore opposite to

Portugalete. Pop. 1220. A town of steep streets and ascending hills. Flights of steps lead down into the Quay. This place was fearfully bombarded during the Carlist war of 1873-76. It capitulated in 1874, with the Carlist garrison. Most of the houses have been rebuilt, and the town is gradually resuming its usual aspect. It is much frequented during the summer months by families from the neighbourhood. Many of the Bilbao merchants have pleasant country houses there. The *Church of Santa Maria* is a picturesque Gothic edifice of 3 naves; obs. the retablo of its principal altar, elaborately carved in oak by an unknown artist. From the *Plaza* in front of the ch. a fine view is obtained of the long line of foam-crested breakers, which stretch across the mouth of the river, and distinctly define the position of its dangerous shifting bar, on which, in steam-tugless days, our ancient mariners feared to be caught.

About 1870 the iron ores of Biscay, along the W. side of the Nervion especially, began to be explored. The *Somorrostro* district attracted the attention of British ironmasters of S. W. and N. England. The ore is either red or bronze ore hematites. They occur chiefly in the mountain limestone, and are worked in open quarries. Short railways and tramways have been made to *San Nicolas* on the Nervion, another 15 miles long, and a wire tramway has been constructed by the *Goldames Mining Co.*, who possess a cliff of iron ore about 1 mile long and 280 feet high. It is carried through a tunnel 600 ft. long down to *Portugalete*, where quays and landing-stages have been built at *Sestao*. The mineral is carried from the mines of *Cobaron San Julian de Murquis* by a railway 3 kilometers long to *Poveña*, outside the bar of *Somorrostro*, when vessels of all kinds can load and unload there at all hours. The Carlist wars of 1873-76 greatly interrupted these works.

ROUTE 34.

SAN SEBASTIAN TO BILBAO, BY ZARAUZ,
DEVA AND GUERNICA — OR BY
CESTONA, AZPEITIA, LOYOLA, EYBAH,
AND DURANGO.

There are 2 roads which connect San Sebastian with Bilbao besides the railway by Miranda, (A) by the seacoast and Guernica, (B) by the valley of Loyola. We give them both.

(A) The diligence-road between San Sebastian and Guernica is of recent construction. It passes through a beautiful and well-cultivated country.

Soon after leaving San Sebastian, notice to the rt. the *Fort of Ernani*.

6½ m. *Urbil*. Pop. 200. Obs. its picturesque *Parroquia*. Leaving this little village, the *Itio Oria* is crossed by a fine bridge. This river, rising near Puerto San Adrian, here finishes its beautiful course to the sea, being separated by a narrow ridge from the basin of the Deva.

7 m. *Zarauz*. Pop. 1300. *Fonda* kept by Pedro Atristayne. This beautiful little seaside bathing-place is much frequented by the citizens of Madrid. It has a fine sandy beach, good lodging-house accommodation, and its climate is extremely salubrious. Several of the nobility of Madrid have marine villas in the neighbourhood.

In the parish church there are three retablos, all three ornamented with good Italian sculptures of the 16th century. In the former convent of San Francisco may be seen several large pictures which belonged formerly to a triptych. One of them is signed ABLOCKLANI. INVE. 1677. Notice in the principal street an interesting house with a stone façade of the 15th century. Zarauz suffered much during the late war, and the pleasant walk along the coast to Guetaria is in very bad condition.

2½ m. *Guetaria*. Pop. 1277. A small port protected by 2 moles. The ch. is a pleasing Gothic edifice in a sad state of dilapidation. The navigator Juan Sebastian de Elcano is buried there, who in 1519 started from Seville to go round the world for the first time. He returned to San Lucar de Barrameda in 1522. Outside the spot occupied by the house in the Port, which he inhabited, a bronze statue has been erected.

The trout-haunted stream of the Urola (*ur*, water, *ola*, smithy), is crossed in a boat, and the road continues to

3 m. *Zumaya*. Pop. 1700. An ancient Roman town, situated on a promontory. From its proximity to Cestona (see p. 180) it is resorted to by invalids from the Thermal establishment, who here complete their mineral water cure by a course of sea-bathing. Obs. the battered *Ch. of San Pedro*.

Skirting the Gulf of Cantabria, the road continues to

6½ m. *Deva*. Pop. 3536. A charmingly situated town with 2 *Plazas*, streets intersecting each other at right angles, and a parish *Ch.* which is considered second to none in the Basque provinces. Its *Town Hall* is a well-built modern edifice, with portico and clock-tower. The *view* from Mount Izarraiz is magnificent. Deva is fast becoming one of the most favourite summer resorts of the citizens of Madrid.

The Deva is crossed in a boat.

2 m. *Motrico*. Pop. 3200. The name in Basque signifies a hedgehog (*tricu*), which the rock near which the town is built is said to resemble. The pretty port is surrounded by wooded hills; the cottages of the fishermen are luxuriantly trellised over with vines, and the country around teems with fruit of every description. Much fish is sent from here to the markets of Madrid, Burgos, Valladolid, &c. A red chacoli wine is produced in the neighbourhood.

The Church is modern; obs. in the

sacristy, a crucifixion by Murillo. The palaces of Gen. Castañeda and M. Montalibet (containing a few good pictures) are amongst the numerous villa residences of the place.

2½ m. *Ondarroa*—the mouth of sand—(Pop. 2200) is a snug but shallow little port, with a decent ch., and a good bridge over its river.

The road, said to be of Roman origin, now becomes bad; it passes the vill. of *Mendeja*, and along through the country to

6 m. *Lequeitio*. Pop. 2530. The town is built on a strong position, and is girdled by the hills of *Lumencha* and *Otoya*.

The church, *Nuestra Señora de la Asuncion*, is a beautiful structure of very ancient date. A fine bridge, of one imposing arch, spans the river *Lequeitio*, and leads to the foot of the *Alto de Lequeitio*, whence a most commanding view is obtained of the coast, the sea, and the inland range of hills.

The road now continues through *La Puebla de Ea*, and the communes of *Ereno* and *Ibarranguela*, to

1½ m. *Guernica*. Pop. 630. *Guernica*, as its Basque name signifies, is placed on the "slope of a hill," below which is a "reedy flat," called *el Juncal*, much subject to inundations, and full of snipe and wild-fowl in winter. At *Guernica* was held the Parliament of Basque senators, or *apoderados de las ante-iglesias*. This *Calzarro*, congress, or *Witenagemote*, originally sat near the hermitage of *Na. Sa. de la Antigua*, under the overspreading canopy of an ancient oak, which the town still bears on its shield. Among rude primitive people, before temples were raised by the hand, a noble tree inspired a reverential awe and was dedicated to the Deity. Such was the sacred *Arvus* of the Druids; such were the *Ygdrasels*, or consecrated trees, under which were seated the twelve deified judges of the Norwegians. The ch., of the 15th cent., is spacious: obs. statue of the Virgin in chapel, enclosed by a remarkable iron grating.

The *casas consistoriales*, and more

than half the town of *Guernica*, were burnt in 1808 by the French republicans; they cut down the time-honoured oak of the free Basques, a tree which was very old even in 1334 (see Mariana, xvi. 3); it was one "*Religione patrum longos servata per annos*," under whose venerable canopy Ferdinand and Isabel swore in 1476 to uphold the Basque *Fueros*, as their grandson Charles V. did again, April 5, 1526. When the English cleared Spain of the French, an oak sapling was planted to replace the original, but even that tender plant, *Arbol de la Libertad*, was hewn down by *Armildez de Toledo*, a general of the then liberal Christina. The oak of *Guernica* was a refuge for debtors, and formed a sort of place of *habeas corpus* return, or court of appeal, as no Basque could be arrested without a summons to appear under it, and learn the charge against him, and thus prepare his defence. Those who have pictured to themselves a wide-shadowing oak, under whose boughs mossed with age, and high tops bald with dry antiquity, silver-haired men sat in council, will find that the *Casa de Juntas*, built in 1826, is an ungainly mass of stone, a sort of Corinthian summer-house, where modern Basque senators used to assemble July 1 every two years.

About a mile from the town is a Roman encampment, which is however hardly worth visiting.

The road from *Guernica* passes through the hamlets of *Murueta*, and *Pedernales*, to

8½ m. *Mundaca*. Pop. 1800. Famous for its tunny fisheries.

2 m. *Bermes (Flavio Briga)*, containing 4000 amphibious Inhab. In its parish Church of *Santa Eufemia* the kings of Castile used to swear to observe the *Fueros* of the Basque provinces. Obs. also the tomb of Cardinal *Mendoza* and others; visit the *Casa Solar* of *Alonso de Ercilla*, the soldier-poet of Spain. He wrote all his finest stanzas on the pommel of his saddle.

10½ m. *Munguia*. Pop. 2000. The little town is situated in the midst of a highly cultivated valley. Obs. its

ancient ch., and the old manorial *Palacio de Abajo* (built in 1360), which is now the property of Gen. José de la Concha.

9½ m. *Begoña*. Pop. 2600. A yearly pilgrimage is made to its ch. on the 15th August.

The rest of the diligence-road to Bilbao is badly kept, and barely passable—except on horseback—in wet weather.

All these villages and towns have suffered considerable damage during the last Carlist war, 1872–76.

2½ m. *Bilbao*. (See Rte. 33.)

(B) By the valley of Loyola, 65½ Eng. m.

The route is previously described (A) as far as

13½ *Zarauz*. The road thence descends through the fertile valley of Urola to

6½ *Santa Cruz de Cestona*. Pop. 1500. Situated on the river Urola. Here is the source of the mineral waters which supply the

1 m. *Baths of Cestona*. Fonda, good and reasonable in its charges (board and lodging 25 reals per day). *El Establecimiento*, on l. bank of the river, has accommodation for 210 persons. Terms for board and lodging per diem, 1st class, 25 reals; 2nd class, 16 reals; 3rd class, 12 reals. Bath 8 reals. The warm water is conveyed into stone basins which are sunk in the bathing chambers.

The mineral waters of Cestona are invaluable in cases of muscular rheumatism, gout, neuralgia, and paralysis. Consumptive people must, however, especially avoid them.

Delightful excursions in the neighbourhood: pleasure boats on the Urola; mules for mountain excursions.

Leaving the baths, we next arrive at 4½ m. *Azpeitia*. Inn: *Parador Nuevo*. Pop. 5500. The town is surrounded by walls, and is entered by four gates; it is pleasantly situated at the foot of Mont Izarraiz. Its ch. of *Na. Sa. de la Soledad* contains a silver

statuette of San Ignacio Loyola, the founder of the holy Order of Jesus, who was born 1 m. from hence. Obs. in the parochial Ch. of *San Sebastian* the *Pila*, or font, at which Loyola was baptized. And in one of the chapels the marble sepulchre of Bishop Zurbano, ob. 1510. Mothers flock to this church to have their boy-babies christened Ignacio, and women offer their shifts at the shrine in hopes of becoming happy mothers. The Doric façade of the ch. is the work of Ventura Rodriguez (1767). In the central street of Azpeitia there are two very remarkable houses with Moorish façades of brickwork, of the 15th cent.; excellent examples of their kind.

The road continues up the delicious green valley of Loyola to the

1 m. *Santa Casa* and Convent where Ignatius de Loyola was born in 1491. The Convent was built to enclose the residence formerly occupied by the Loyola family, by Maria Ana of Austria, wife of Philip IV. The architect was Fontana. It was built in the shape of a spread-eagle. The ch. is full of rich marbles, mosaics, and gilding, in the worst possible taste; and, notwithstanding its vast size, the impression it gives is anything but a pleasant one. The entrance hall is noble, and the double corridor beyond is handsome.

Obs. the chapel in which Loyola recovered from the wounds received at the battle of Pamplona. It is divided by a *reja*, and ornamented by bold carvings in illustration of the life and adventures of the saint. Here St. Peter is said to have descended to attend to the wounded man.

Since the Jesuits were expelled during the late civil war, the convent of Loyola belongs to the Province of Guipuzcoa, who intend to use it for a national Museum. A small sum is set apart for the necessary repairs.

A *Romeria* (pilgrimage) is made to the *Santa Casa* on the 31st of July, at which time a grand public festival is held in honour of the saint, which is attended by a great number of persons from every part of Spain. Travellers in this neighbourhood should endeavour

to be present, as they will have a good idea of this picturesque fête. The *Zorrizo* is danced with great solemnity in the Plaza. One day is devoted to Novillos, and the third to a Juego de Pelota, which is well worth seeing.

2 m. *Azoitia*. Pop. 5350. Obs., in Church of *Santa Maria la Real*, the elaborately carved stalls. In the transept on the Epistle side there is a good retablo, containing eight pictures, painted in Seville in 1568. The rest of the interior of the ch. is tawdry and in bad taste.

7½ m. *Elgoibar*. Pop. 2000. Inn: Fonda, with handsome saloons, and 40 comfortable bed-rooms (board, &c., 20 reals per day). A well-frequented mineral bathing establishment, the waters of which are peculiarly efficacious in certain diseases of the urinary organs.

2½ m. *Eybar*. Pop. 4600. Here is an important government fire-arm and sword manufactory fitted with English machinery. Besides the government arm manufactory, Eibar is celebrated for the beautiful iron inlaid with gold work (*damasquiné*), made by Sr. Zuluoga. The most important specimen of this manufactory is General Prim's tomb at the church of Atocha, Madrid. A great variety of small objects of every kind are also made there.

In the immediate vicinity is the hermitage of *la Natividad de Nuestra Señora*, surrounded by plantations of oak and beech.

1 m. *Ermua*. Pop. 360. The road continues through a remarkably fertile country to

7 m. *Durango*. Pop. 2700. A Swiss-like old town with rectangular streets and pleasant alamedas. Its Ch. of *San Pedro de Tarira* is one of the most ancient in the Basque provinces. Obs. two curious tombs which it contains. The altar in the Ch. of *Santa Ana* was raised in 1774 by the architect Ventura Rodriguez.

Durango has always been considered an important military position. This locality was occupied by the Carlists from 1872 to 1876, and has suffered the

usual fate of towns occupied and defended during a war. In July 1872, the engagement of Mañarea began at Durango.

At the hermitage of *San Antolin*—near to the town—Maroto met Espartero—August 25th, 1839, to plan the betrayal of Don Carlos, who, instead of boldly marching against his traitor-general, fled hence to Villareal and thus encouraged defection.

6½ m. *Zornoza*. Here, in July 1872, the Convenio of Amoravieta was signed.

The road now passes the hermitage of *Herleche*, and the hamlets of Urgoiti and Guadaleano, to

10½ m. *Bilbao*. (See Rte. 33.)

ROUTE 35.

TOLOSA TO BILBAO. 53½ m

This is a good diligence-road: regular diligence service.

Tolosa. (See Rte. 1.)

Leaving Tolosa the road passes to the l. the extensive cloth manufactory of Lesperut, Riverdy y Cia.

6 m. *Vidania*. Soon after passing this little hamlet the road rises, by a difficult ascent, through the mountains of Mauria, to a summit-level of 1700 ft. above the sea. The scenery is charming; the views obtained at various points during the ascent are grand.

Descending again, the village of Goyaz is left to the rt. Soon the valley of Loyola opens to view with the two towns of *Arpeitia* and *Azoitia* in front.

8½ m. *Arpeitia*. (See Rte. 34.) From hence to

39 m. *Bilbao*. (See Rte. 33.)

ROUTE 36.

VITORIA TO BILBAO. 44 m.

Vitoria. (See Rte. 1.) The villages of Gamarra Mayor and Menor are first passed, and then the Rio Zadorra is crossed upon a bridge of 8 arches to

7 m. *Villareal de Alava.* Pop. 900. This village, which is surrounded by mountains and pine forests, is situated in the centre of a district remarkable for the number of its sulphurous springs: that which is best known is at the hamlet of *Aramayona*, 6½ m. to the rt.

The mountains of *Albertina* and *Bostibayeta*, with their iron and copper mines, and black marble quarries, are now traversed to

4 m. *Ochandiano.* Pop. 1400. The town hall of this ancient little town has its façade sculptured with the arms of Biscay and Castile quartered with its own. Its *Parroquia* has a tall and elegant steeple. [3 m. to the rt. is the sanctuary of San Antonio Abad, which is situated near Mont Urquiola.]

8 m. *Mañaria.* Pop. 530. Near here are the marble-mines from which were quarried the black marble columns used in the construction of the chapel in the Royal Palace, Madrid. In July 1872 there was a sharp engagement here, in which the Carlists were routed.

8 m. *Durango.* (See Rte. 34.) From Durango to

1 m. *Bilbao.* (See Rte. 33.)

ROUTE 37.

BILBAO TO SANTANDER, BY SANTOÑA.

46½ m.

Bilbao. (See Rte. 33.)

From Bilbao the excellent diligence-road runs parallel to the river Nervion to

7 m. *Portugalete*, the port of Bilbao. (See Rte. 33.)

3 m. *Somorrostro.* Near the village are the celebrated iron-mines of Somorrostro, one of the richest peroxide of iron deposits in Europe. This district has been immemorially celebrated for its iron; the ore occurs abundantly in beds from 3 to 10 ft. deep. The sword steel here produced was that used by the 'Toledan sword manufactures. The "good Bilbos" of Falstaff were wrought from the produce of the *Triano* hill. The principal mine now belongs to Ybarra y C^{ia}. A short horse-railway connects their mine with their ironworks and wharf at Baracaldo. Outside the bar is the wharf of Poveña, which communicates with the mines of Cobazon by rail. Vessels of all kinds can load and unload from there. (See Rte. 33.)

Somorrostro played a great part in the Carlist war. In February 1874 the liberal army attacked the Carlist positions and were driven back with a considerable loss. In March 25, 26, 27, the army renewed their attack, but were unable to pass further than San Pedro Abanto.

7 m. *Castro Urdiales* (Pop. 3500). This pretty port, with its bay, headland, rocks, castle, and hermitage of *Santa Ana*, was made for the artist. At *San Anton*, near the town, is a ruined convent formerly belonging to the Knights Templars. The rocky hills which surround the town are terraced with vines which produce a light *Chacoli* wine much drunk—

mixed with water—as a *refresco* during the summer months.

5 m. *Orinon*. A small port consisting of a picturesque cluster of 38 houses, and placed at the confluence of a small river of the same name. The river is crossed in a ferry boat.

3 m. *Laredo*. Pop. 3500. This port is protected by its headland, and by the fort de *Rastillar*, which defends the S. side of the bay. It contained, in the time of the Romans, 14,000 inhabitants. The bay contracts a little higher up, and is crossed by a ferry called *el Passage de Salve*, to

3½ m. *Santoña*. Pop. 1000. This small seaport town rises opposite to *Laredo*. It was formed by nature, from its naturally strong and easily defended position, to be the Gibraltar of Cantabria, but the *poco curante* Spaniard has of course neglected to keep it in repair. The view from the *Monte* is not extensive. Visit the ch. of *La Virgen del Puerto*, which contains the miraculous image of the patroness of this *parroquia*; it came from Antioch. The grand fête, held Sept. 7th, in its honour, is a very picturesque sight. The Franciscan convent may also be visited; it lies higher up the arm of the sea, on the *Canal de Ayo*. An excellent college has been built here by the wealthy banker *Manzanedo*.

From *Santoña* a small export trade is done in corn from Castile, and in iron from the adjoining mines. The storms on the coast are sometimes terrific, for here on this ironbound coast the mighty Atlantic is first repelled, and the volume of water thrown back upon the incoming waves often causes a tremendous sea even in times when no wind is blowing. Here in Oct. 1810, an entire British squadron was wrecked.

2½ m. *Noja* (Pop. 1200).

2 m. *Arnuero*.

Ajo (Pop. 500). Situated upon the mouth of the *Rio Solorzano*.

6 m. *Galizano* (Pop. 450), a small fishing village. The fish on this coast

are very plentiful, the *besugo* and *bonito* (Sea Bream and Scomber *Pilamis*) are especially excellent.

7½ m. *Santander*. (See Rte. 24.)

ROUTE 38.

BILBAO TO VILLAREAL. 38½ m.

Bilbao. (See Rte. 33.)

From Bilbao the diligence-road is taken to

17 m. *Durango*. (See Rte. 34.)

2½ m. *Abuliano*. Notice in this neighbourhood the picturesque manor-houses with their portals sculptured with armorial devices. Obs. the interesting and very ancient *parroquia*.

In January 1876 there was a sharp engagement here between Carlists and Liberals.

4 m. *Elorrio*. Pop. 1600. Here are 2 iron foundries.

3 m. *Elgete*. Pop. 650. Situated in the midst of a rich and picturesque valley. Between *Elorio* and *Elgete* there was much fighting between the Carlists and Liberals in February 1876. Shortly before reaching the next town, a road diverges l. which follows the valley of the *Deva* and joins the diligence-road to *Plasencia* and *Elgoibar*.

3½ m. *Vergara*. (Inn: *Parador de las Diligencias*; Pop. 4200). This Swiss-like town is situated upon the *Rio Dera*, in a pleasant basin girdled by mountains. Visit its *parroquia San Pedro*. In a little *capilla*, which is entered from behind the *Coro*, obs. a fine statue of the *Agony* on the Cross, the work of *Juan Martinez Montañes*. In the *Church of Santa Marina de Ozirundo*, obs. the Christ of *Burgos* by *Mateo Cerezo*. The *Casa*

Consistorial on the Plaza should also be noticed.

2 m. *Anzuola*. Pop. 1200. Situated in a valley surrounded by mountains. In the adjoining hamlet of *Uzarraga*, obs. the ancient *Ch. of San Juan Bautista*, which formerly belonged to the Knights Templars.

5½ m. *Villareal* (Zumarraga) Stat. on the Northern Railway. (See Rte. 1.)

ROUTE 39.

VILLAREAL TO THE CONVENT OF LOYOLA,
THE BATHS OF CESTONA, AND ZUMAYA.

15 m.

Villareal (see Rte. 1). This stat., on the Northern Railway of Spain, is the most convenient point from which to visit the valley of Loyola, the Baths of Cestona, and the seaside watering-place of Zumaya.

From Villareal the road passes through a beautiful and well-cultivated country to

4½ m. *Azcotia*. (See Rte. 34.)

2½ m. *Azpeitia*. 1 m. from this village are the *Convent* and *Santa Casa* of Ignacio Loyola (Rte. 34). From Azpeitia, continuing the rte., we next visit

3 m. *The Baths of Cestona*. For description of this Thermal establishment, see Rte. 34. The road continues to

3 m. *Zumaya*. This seaside watering-place is described at Rte. 34.

ROUTE 40.

VILLAREAL TO THE BATHS OF SANTA
AGUEDA AND ARECHAVALETA.

Villareal (see Rte. 1). The road is the same as that described in Rte. 38, as far as

7½ m. *Vergara* (Rte. 38). Hence the road winds through Welsh-like hills, maize crops, and chestnut groves, to

5 m. *Mondragon*. (Inn: *Parador de las Diligencias*, decent; Pop. 2200). A walled town placed upon the beautiful *Deva*, and also watered by the *Aramayana*. Here is an iron mine of most remote antiquity. It is situated in the hill *El Campanzar*, which may, in the words of Pliny (N. H., xxxiv. 14) be correctly termed "a hill of iron." The ore as found is in appearance like a red ochre earth, and yields nearly 45 per cent. of the finest metal. Very fine iron is also procured from the adjoining *Mina de hierro helada*, "the mine of congealed iron," and from *la Cueva de Udala*.

From Mondragon 2 roads branch off rt. and l.; the first (A) to Guesalibar, and the Baths of Santa Agueda; the second (B) to the baths of Arechavaleta.

(A) From Mondragon the road traverses the beautiful and well-cultivated valley of the Aramayena to

2 m. *Guesalibar*, where are situated the Baths of Santa Agueda. (Inn: *El Establecimiento*; accommodation for 80 persons; elegantly fitted up, and contains reading and billiard-rooms, and a charming little garden. Prices—1st class, 35 r. per diem; 2nd class, 20 r.; bath, 6 r.). This establishment is considered the best of its kind in Spain. The cuisine is first-rate. There are also two comfortable hotels in the place. Diligence service, during the season (June 1 to Sept. 30), between the baths and Mondragon, and Villareal.

The baths were erected in 1825; the waters are nitrogene-sulphuric, cold, and peculiarly efficacious in syphilitic, scrofulous, and neuralgic affections. The establishment contains 14 separate bath rooms, each with its marble bath. The water is heated artificially.

(B) From Mondragon to the Baths of Arechavaleta, the old, diligence-road to Madrid is followed.

4 m. *Arechavaleta* (Inn: El Establecimiento: accommodation and prices

the same as at Santa Agueda). The mineral waters are similar to those of Santa Agueda, but contain a larger amount of gas. Season, June 1 to Sept. 30. This establishment was first opened in 1842. The neighbourhood is pleasant, and the climate is peculiarly salubrious. [Visitors may vary the above route, and rejoin the rly. at Vitoria instead of Villareal. The old *Camino Real* to Vitoria (14 m.) passes through Escoriaza (2000 Inhab.), Castanarea, and Salina de Lenis.]

SECTION III.

LEON. THE ASTURIAS. GALICIA.

El Reino de Leon.—This, the most ancient of the once independent kingdoms of the Peninsula, runs up from the plains of the Castiles into the spurs of the Asturian and Galician Sierras. The natives were amongst the earliest in the Peninsula to expel the Moor, whose hold, however, was slight, and whose resistance was feeble, when compared to his deep-fanged retention and defence of Andalucia. Nor, when we behold the dreary steppes and rugged hills of Leon, and pass over the mountain barrier into the cold damp Asturias, can we be surprised that the Arab, the lover of the sun and plain, should turn readily to the more genial south. The Christian dominion was extended by Alonso el Catolico, who, between A.D. 739-57, overran and reconquered the plains down to the Duero and Tormes. The Moors nevertheless continued to make annual *Atgaras* or forays into these parts, more for purposes of plunder than reconquest. Thus this frontier arena was alternately in the power of Christian and Infidel, until about the year 940, when Garcia removed the court from Oviedo to Leon, and gave its name to his new kingdom, to distinguish it from those of Castile and Navarre, and other counties and lordships. The early Christian counts, lords, dukes, or kings (sheikhs in reality), were rivals to each other, and, when not at war with the Moor, quarrelled among themselves after the true Iberian fashion. The male line of Leon failed in 1037 with Bermudo III., whose daughter carried the crown to her husband Fredinand of Castile, who redivided his domains by his will, which, however, his son Sancho reunited; Leon and Castile were finally joined in the person of St. Ferdinand, and have never since been separated.

The kingdom contains about 20,000 square miles, with a million inhabitants. Since 1874 a great improvement has taken place in the agriculture of the province. Machinery has been employed with admirable results. The quality of the soil is especially adapted to ploughing, reaping, and threshing machines.

The Leonese are influenced by local differences, and modified by the nature by which they are surrounded. Thus, near the Sil, they resemble the Galician mountaineers, as in the Sierras, near the Asturias, they partake of the Asturians, while in the southern portions they differ very little from the old Castilians.

The lofty cordillera, the backbone, which separates Leon from the Asturias, and is often covered with snow, is cold, and wind-blown, some portions being well timbered, while the pastoral valleys are refreshed by infinite streams, and produce much corn and *garbanzos*, and a strong red wine. The marly freshwater basin, or *tierra de Campos*, between Zamora and Leon, is the land of Ceres; but nowhere is the population more scanty or miserable; they dwell in mud hovels made of unbaked bricks, or *alobes*, the precise Arabic *at-tob*, which vie with the wigwams of La Mancha in discomfort. This tract is as uninteresting as the ventas are uncomfortable; the apologies for roads are clouded in summer in a salitrose dust, which seems ignited under the African sun. The houses of the humble Leonese are substantially furnished and clean,

one peculiarity being the loftiness of the beds; the mattresses and pillows, *colchones y almohadas*, are often embroidered with heraldic lions and castles, and the coarse but clean homespun sheets are fringed with *flecós y randas*.

Costume naturally exists where there is so little communication with the outer world. The dresses, worn only on holidays, last long. Obs. especially the costume of the *Maragatos*. The *Maragatos* have kept their costume from the 17th century, which consists of a broad-brimmed hat, an embroidered shirt, held together by a silver button; a red waistcoat, a jacket with flaps, full trousers to the knee, greguescos, worsted stockings, and shoes with silver buckles. The women wear a petticoat *manteo* and *manto* (mantilla); but the great peculiarity of their dress consists in an enormous necklace, which covers their whole body, and to which are suspended large relics, which may still be bought at Astorga and Salamanca. These necklaces are less common than they were, but still a rich bride glories in wearing 13 pounds of weight round her neck on her wedding-day. The national costume, in other points, of the province of Leon is disappearing every day.

In the districts between *Benavente* and the capital, *Leon*, the men spin and the women delve. Their delight is in telling ghost stories, *el filanquero*, and in offering at harvest-time to venerated images an amount of corn equal in weight to that of the local idol. In the mountain-chain, the *Arguellos* or *Melania*, which separates Leon from the Asturias, the highlanders are wild as their country, agricultural and pastoral after the most antiquated and vicious system. The waste of water-power and wood is prodigious. Of the *encinas*, or oak-trees, rude sticks, *shillelaks*, are made, and *gabuzos*, or wood candles, constructed from the *Brero*. N.B. Among the apples eat the *Repiñido*; the strawberries and arbutus, *Memendanos*, may also be remembered, and the mutton confection, the *Caldereta*.

El Principado de las Asturias (the walls of the Peninsula).—This Principality has always been the mountain refuge of the aboriginal inhabitants of the Peninsula, who have here remained unconquered alike by Roman and Moor. It consists of a narrow strip, separated from Leon by an inner barrier of hills, and bounded to the N. by another outward range, *la cordillera de la costa*, which fringes the Bay of Biscay, while both of these grand dorsal spines have lateral offshoots or *cordales*, that run into the valleys and dips. The entire area contains about 310 square leagues, and is divided into 69 *concejos*, councils or districts; pop. about 350,000. The Principality is a land of hill and dale, river and forest; the climate is damp; cold in winter, and temperate in summer; it is a mild form of Devonshire on a larger scale, for some of the elevations rise to more than 9000 feet above the sea-level. The highest peak is *El Pico de Europa* (9800 ft.). The clouds, with shadowy wings, always hover above these mountain ranges, which thus become a huge alembic to catch and condense the sea-mists from the Atlantic. Wheat is scarce in these humid regions, and the staple food is maize; when made into bread it is called *borra*. The pods and stalks are used for fuel, the leaves for mattresses and beds. A bad bread is made of *Escanda*, a sort of spelt wheat, which ripens in August. A considerable number of cattle are reared here, where, as in Galicia, bullocks do the work of horses, as women do of asses and men.

A natural timber of oak, beech, chestnut, silver and Scotch firs, and the *Pinus uncinata*, is very fine, although the woods are much neglected or destroyed; but in remote districts, where safe from the axe, the timber is superb, as in the forest of Liebana, in the mountains of Santander. Minerals abound, and many coal and iron works have been established by foreigners. The flowers, vegetables, fruits, and cider, resemble those of the West of England: near the coast, and in the valleys of the interior, orange and lemon trees grow to great perfection. The hills used to abound with game, and the rivers with

salmon, shad, trout, and eels; but they are sadly poached all the year round, salmon harpooned, and all game and fishery laws entirely disregarded, and the water is often out of order. The horses, as in the times of Silius Italicus (iii. 535), although small, are safe and active, being better cobs than chargers. Nero rejoiced in his Asturoon (Suet. 46), but these mountaineers are better walkers than riders, and use their arms quite as vigorously as their legs, being excellent singlestick players and dancers. The national jigs are *La Muneira* and *la Danza prima*, and a cudgel capering of remote antiquity, closely resembling *la Danza dels bastons* of the Catalans.

In the Asturias, a country little exposed to the Moorish and Spanish forays, security of person and property has long existed. Accordingly the peasantry, instead of herding for protection in walled towns, live in small farms, and often own the fields they cultivate. Land in general is more subdivided here than in the south, where large districts were granted to the *conquistadores* who assisted in ousting the infidel occupants. The costume of the lower classes is Swiss-like: the females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas*, and coral necklaces. Dark coloured serges and black mantles or *denques* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or *trenzas*. The rude Galician *madreñas*, or sabots, wooden shoes, are here often replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally wear home-spun linen cloth, and a black cloth cap. They delight in skittles. Stout in body and enduring in habits, the simple natives retain in thought and deed many an old way obsolete elsewhere. The curious in local customs may observe their *Medidas y Colonias*, or scapularies touched by images, and held to be phylacteries or talismans—may listen to the tales of *Xanas*, prying fairies or elves—may attend their *filas* or tertulias, where the men smoke while the women spin; or be present at the *Esfoyanas*, when the maize-stalks are picked clean from rubbish; or at the *Romerias* or fairs held on the anniversary of the Patron of the village church. Their dancing on the greensward is most picturesque; the songs that accompany it are very ancient. They may partake of the *Ramos* or piled pic-nic dishes, or taste the *Oblada*, the eating offering at funerals, where the priests have the best place, sell the offering, and pocket the proceeds as their *pitanza* (pittance). The fear of the evil eye is very prevalent, but the panacea is a drink of hartshorn shavings. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. The Sunday *romerias* to the village church are most picturesque, and on no account should be passed by without a visit.

The Iberian word *ast* implies elevation; thus *ast thor* has been interpreted the "gate of lofty rocks." The Asturians, however, love to derive the name from *Ayster* or "armiger," who, they say, settled here after the fall of Troy (Sil. Ital. iii. 334), just as Santiago did in the equally out-of-the way damp Galicia. Be that as it may, the *Astures* were scarcely known before the reign of Augustus, and were then, like the Cantabrians, brought into subjection more in name than in reality. Nor were they mastered by the Goths, against whom they constantly rebelled (San Isid., *er.* 641). The Saracenic deluge, which swept unresisted from the East, was first checked and beaten back from these mountains, to which the highlanders are fondly attached; and here, in spite of damp, hard fare, and harder work, the average of life is long. The males migrate, and do the work at Madrid of coachmen, hewers of wood and drawers of water. They also become valets, indoor servants—the Swiss of Spain—faithful, but interested—*point d'argent point d'Asturien*.

Many of the natives, and especially *Los Montañeses* and those who come from

Las Montañas, the hills near Santander, keep the chandlers' and small grocery shops in other parts of Spain: many others seek employment in the large towns of the south, where they frequently become rich, for, like their ancestors (*Astur avarus*, *Sil. Ital. i. 231*; *Mart. x. 16. 3*), they are honest, thrifty, and careful of their hard-earned gains. Both male and female are much subject to bronchocoele or *goitre*, *papera*, *lamparon*, and to the *mal de rosa*, a sort of erysipelatous scurvy.

The Asturias, during the Peninsular war, produced many notorious personages, of whom the best was Jovellanos. From thia, his native province, Toreno set sail, to crave that aid from England which he lived to try to write down. Riego, the leader of the constitutional rebellion in 1820, Arguelles *el dirino*, Cayetano Valdes, and sundry stars of the Cadiz Cortes, rose also in these misty hills.

Good roads now give access to all the larger towns in Asturias, but the cross communications are impracticable for carriages, though delightful to the young horseman or pedestrian, the artist, and the angler; whether he wanders inland, or coasts the Bay of Biscay, nothing can be more charming than this sweet interchange of Alpine hills and valleys, rivers, woods, and plains, now land, now sea. The antiquarian and lover of romantic annals will remember that this corner to which the soldier remnant of the Goth fled, is the rude cradle from whence Pelayus sallied forth to reconstruct the shattered monarchy and religion of Don Roderick, and here the first blow was dealt which prevented Europe from being Mahomedan. Here will be found sites and churches of the highest interest. The extreme antiquity of the creed is evidenced by the primitive names of the parishes and by the odd quaint saints who are still their tutelars, although elsewhere either unknown or obsolete.

Many of the original churches still remain, like fossils of an early ecclesiastical strata; antiquarians should therefore especially notice the parish churches in the Asturias; many, particularly in the rural districts, are of the remotest antiquity, and offer specimens of the primitive period.

The patois spoken by the peasantry, which differs from the Galician, and is called *Bable*, was one of the first approaches of the Gotho-Spaniard to the Romance and present Castilian idiom. It is much to be lamented that no diligent German has collected its remains, whether in proverbs or ballada, for in these, besides being the germs of language, many curious relics of early manners and history are doubtless preserved.*

The Asturias has hitherto given the title of prince to the Spanish heir apparent, which was done in professed imitation of our Prince of Wales, and at the desire of the Duke of Lancaster in 1388, when his daughter Constance married Enrique, eldest son of Juan I.

El Reino de Galicia. This once independent kingdom forms the N.W. angle of the Peninsula: it is bounded by the Bay of Biscay to the N., the Atlantic Ocean to the W., Portugal to the S., and by Asturias and Leon to the E. It contains about 1032 square leagues, with a pop. of some 1,200,000 *acua*. This barrier of Europe against the Atlantic has a coast-line of upwards

* For some scanty remarks on this *Bable*, see Duran, iv. 41. Some relics are preserved in the 'Coleccion de Poesias en dialecto Asturiano,' Oviedo, 8vo., 1839, and 'Coleccion de Poesias en el dialecto Asturiano,' José Caveda, 4to., Mad., 1849.

The antiquary may consult, for this province, 'El Viage de Morales,' published by Florez, in 4to., Madrid, 1765; 'Cronica General de España,' by Morales; also the 'Esp. Sag.' vols. 37, 38, 39; 'Antigüedades, &c., del Principado de Asturias,' Luis Alfonso de Carballo, folio, Mad., 1766; 'Asturias ilustrada,' José Trellés Villademoros, 11 vols., 8vo., Mad., 1760. There is an earlier edition in one folio. 'Recuerdos y Bellezas de España (vol. Asturias y Leon), Parcerisa,' Mad., 1861; 'Ensayo historico sobre la Arquitectura,' José Caveda; 'Monumentos Arquitectonicos,' published at intervals. The natural history is described by Casal; and the German Professor Schultz prepared a geological and mineralogical survey and map, a resumé of which was printed in the 'Boletin,' in June and July, 1839.

of 240 miles. The climate is rainy and temperate; the surface is mountainous, and the woody heights are still the haunts of wolves and wild boars. In the verdurous meadows of this Switzerland of Spain, any quantity of cattle might be reared; the bacon and hams (especially from the district of *Candelas*) rival those of Estremadura, the swine being fed upon the chestnuts and acorns which abound in this well-wooded country. The natural products are chiefly maize, rye, and flax, apples, pears, and nuts; the potatoes also are excellent. As the eastern mountain boundary is covered almost all the year with snow, especially the *Pico de Ancares* and the *Peña Trevinca*, while the sea-coasts and riverain valleys bask in a latitude of 42°, having scarcely any winter, the wide range of botany deserves to be better investigated. The warmer and lower valleys of the Miño, and the country about *Tuy*, *Redondela*, and *Orense*, are perfect gardens of plenty and delight.

The best wines are those of Valdeorras, Amandi, Bivero, and the Tostado of Orense: they would rival the vintages of Portugal, were the commonest pains taken in the making; but everything is managed in the rudest and most wasteful manner. Galicia is almost unknown to the bulk of Spaniards, as few ever go there. Spaniards form their idea of Galicians from the specimens who emigrate like the Swiss, into the plains, from poverty, not will. Many of these emigrants are absent four or five years; the majority, however, only go down for the harvest-time, returning, like the Auvergnats, with their hard-earned gains. A portion of those who settle at Madrid become *reposteros*, and managers in families, whilst others do the *porters'* work of Spain and Portugal; whence the term *gallego* is synonymous with a boor, *ganapan*, or *mozo de cordel*, a "hewer of wood and drawer of water."

Good land is scarce in Galicia; much of the country is only adapted for pasturage,—wide tracts or *dehesas* (called here *gánduras*, from their barrenness) are now abandoned to heaths and aromatic herbs. There is, consequently, a struggle for land in the valleys and favoured localities; the over-rented, over-worked peasant toils day and night, to eat a scanty and bad bread made of maize or millet, *pan de centeno*, *de borona*, for corn is scarce. The cottages are full of dirt and damp; the same room does for nursery, stable, kitchen, pigsty, and parlour.

The *Ventas* in the hills and out-of-the-way localities, are miserable; *attend to the provend*, for even those who are not particular in their cuisine are badly off, much more so honest Christians; the fireplaces often have no chimneys, and the damp wood, which won't burn, and will smoke, distresses the visual organs as much as the prospect of no roast does the digestive ones. In the plains and more favoured valleys the accommodation for travellers is not quite so bad, but Galicia is seldom visited except by commercial travellers and muleteers, according to whose wants and demands these discomforts are regulated. It need not be said that where people cook without chimneys, and sleep without beds, vermin are plentiful.

The females do all the drudgery both in the towns and in the fields, consequently those among them who are born with any good looks retain their charms but a very short time; those who are thus employed age before thirty, and soon become ugly as witches, looking as if they never could have been young, or have had anything about them of the feminine gender. The men, however, are fine fellows, although, when seen in their wretched huts, they seem scarcely more intelligent than their Iberian ancestors, who were little better than beasts. Nevertheless, now as then, like true highlanders, they are proud of their breed, and of their illustrious pedigrees. They claim Teucer of old as their original founder, who, they say, came from the East to select this damp remote province as his favourite dwelling-place. Amongst the well-to-do villagers, one often sees faces of a rare character: features compact and well

chiselled, intellectual brow and finely modelled lip and chin, whilst many of the maidens of from 15 to 20 are strikingly handsome.

The language of Galicia, a patois, harsh and uncouth to the ear, is harsh to Spaniards, who laugh at their use of the *u* for *o*; e. g. *cuandu*, *pocu*. It approaches nearer to the Portuguese than the Spanish, and would have become the dominant language of the Peninsula, had not Alonso *el Sabio* drawn up his works in Castilian, by which that dialect was fixed, as the Tuscan was by Dante.

This province, whose iron-bound coast is the terror of those who travel by sea, offers few facilities to wayfarers by land; the communications are few and tedious, and the *carreteras* are not as good or as numerous as in other parts of Spain: this provincial backwardness in the construction of roads has long been proverbial; thus, while in other provinces in Spain the star-paved milky way in heaven is called *el Camino de Santiago*, the Galicians, who know what their roads really have been for so long, and still are, the post-roads excepted, namely, the worst on earth, call the milky way *el Camino de Jerusalem*.*

For a fishing tour the best months are April, May, and June. In autumn the waters are generally too low and clear to afford much chance of a heavy basket or large fish. Good general flies are duns, spinners, or March brown.

* The curious ecclesiastical antiquities of Galicia occupy no less than nine volumes of the 'Esp. Sag.:' consult also 'Viaje de Morales;' the works of Felipe de la Gándara, his 'Nobiliario,' and 'Armas y Triunfos,' 4to., Mad., 1662; the metrical 'Descripción,' by el Licenciado Molina, 4to., Mondónedo, 1551, and 4to., Mad., 1675; 'Descripción Económica,' José Lucas Labrada, El Ferrol, 1804; 'Ensayo sobre la Historia de Galicia,' José Vere y Aguilar; 'Anales de el Reyno de Galicia,' F. X. M. de la Huerta y Vega, 2 vols., Santiago, 1740; 'Descripción Geognostica de Galicia,' thin 8vo., Guillermo Schulz, Mad., 1835. This useful work has a lithographic map of the kingdom. 'Historia de Galicia,' by Don Benito Vicetto, Ferrol, 1805; 'Reseña de la Historia Natural de Galicia,' by Don Victor Lopez Seoane, Lugo, 1866; 'Estudios sobre la Epoca Celtica en Galicia,' by Don Leandro de Saralegui y Medina, Ferrol, 1867; 'Rudimentos de Arqueologia Sacada,' by Don José Villa-Amil y Castro, Lugo, 1867. 'Manual del Viajero en la Catedral de Santiago,' Mad., 1847; 'Historia de Galicia,' by Don Manuel Murguía, Lugo; 'Cantares Gallegos,' by Doña Rosalia Castro de Murguía, Lugo; 'Descripción Historico-Artístico-Arqueologica de la Catedral de Santiago,' by Don José Villa-Amil y Castro, Lugo, 1888; 'Historia y Descripción Arqueologica de la Basílica Compostelana,' by Don José María Zepedano, Lugo, 1870; 'Reseña Historica del Portico de la Gloria de la Catedral de Santiago,' Santiago, 1870. There is an excellent map by Fontan—now, however, rare.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
45 <i>Venta de Baños to Leon, by Paredes de Nava, Sahagun and Mansilla.</i> Rail	192	Betanzos and Ponte d'Eume. Rail and Diligence	234
46 <i>Leon to Lugo, by Astorga, Ponferrada, and Villafranca del Bierzo.</i> Rail and Diligence	202	55 <i>Lugo to Santiago.</i> Diligence	237
47 <i>Leon to Oviedo, by Busdongo, Pajares and Pola de Lena.</i> Rail and Diligence	211	56 <i>La Coruña to Santiago.</i> Diligence	244
48 <i>Oviedo to Santander, by Gijón.</i> Rail and Diligence	217	57 <i>Santiago to Cape Finisterre.</i> Horseback	245
49 <i>Oviedo to Santander, by Cangas de Onís, Covadonga, Llanes and San Vicente.</i> Diligence	229	58 <i>Santiago to Vigo, by El Padron and Pontevedra.</i> Rail and Diligence	246
50 <i>Lugo to Oviedo, by Mondoñedo, Rivadeo, and Aviles.</i> Horseback	227	59 <i>Vigo to Orense, by Tuy and Rivadavia.</i> Diligence	249
51 <i>Oviedo to Villafranca, by Cangas de Tineo and Puerto de Leitariegos.</i> Horseback and Diligence	229	60 <i>Orense to Pontevedra.</i> Diligence	251
53 <i>Lugo to La Coruña, by Betanzos.</i> Rail	230	61 <i>Orense to Santiago.</i> Diligence	251
54 <i>La Coruña to El Ferrol, by</i>		62 <i>Orense to Benavente, by Canda, La Puebla de Sanabria and Mombuey.</i> Diligence	252
		63 <i>Orense to Zamora.</i> Diligence-road	253
		64 <i>Zamora to Braganza.</i> Diligence and Horseback	253
		65 <i>Zamora to Benavente.</i> Diligence-road	253

ROUTE 45.

VENTA DE BAÑOS TO LEON, BY SAHAGUN.

RAIL. 82½ m.

Two trains daily, in 4½ hrs.

Venta de Baños Stat. (See Rte 1.)6 m. *Palencia Stat.* (See Rte. 24.)

Leaving Palencia the rly. to Santander branches to the rt. The Rio Carrion, and the Canal of Castile are now crossed.

4 m. *Grijota Stat.* Pop. 1500. An industrial hamlet placed in the centre of a vast and fertile plain.

3½ m. *Villaumbrales Stat.* The Canal of Castile is again crossed, and the village of Becerril is seen to the rt.

6½ m. *Paredes de Nava Stat.* Pop. 6100. Here Alonso Berruguete the sculptor was born, about the year 1480. He introduced into Spain the cinquecento style from Italy, where he studied. He is mentioned by Vasari as copying Michael Angelo at Florence in 1503: he went with that master to Rome during the following year, and became—like him—sculptor, painter, and architect. He did not return to Spain until the year 1520, when he was patronised by Charles V., and employed all over the Peninsula. He died at Toledo in 1561. Obs. in the Church of Santa Eulalia, in this his native village, some of his carvings.

4½ m. *Villaumbroso Stat.*

4½ m. *Cisneros Stat.* Pop. 700. Situated near the Rio Sequillo.

6¾ m. *Villada Stat.* Pop. 2600.

6½ m. *Grajal* Stat. Pop. 1550. Obs. its old Moorish Fort, and its elegant church. The Rio Valderaduey is here crossed.

3½ m. *Sahagun* Stat. Pop. 3000. This little town still possesses vestiges of ancient walls and castle. Its neighbouring *vega* is watered by the Cea, and the Valderaduey. The name *Sahagun* is a corruption of the name of an ancient and once venerated local Saint Façundo—San Fagunt. Alonso III. founded here, 905, the celebrated Benedictine Abbey of San Benito. He, however, is now superseded in his patronage by *San Juan de Sahagun*, a saint who lived about the end of the 13th centy. The Gothic Church was begun in 1121 by Alonso VI., and almost finished in 1183, for it is known that the works in the nave continued in the 14th centy. Alonso destined this abbey for the burial-place of himself and his five wives. This monastery became the asylum to which many early kings of Spain retired like Charles V., and died monks; a. g. Bermudo I. in 791, Alonso IV. in 931, Ramiro II. in 950, Sancho of Leon in 1067. The holiness and wealth was impaired in 1810, when it was plundered by the French.* What the invader began, Spanish sequestrators completed; for, after the departure of the French, the Spaniards set fire to the church and almost burnt it down. It was again on fire in 1835. The fine choir seats and *retablo* by Hernandez, and royal tombs were destroyed. The only thing that remains of the 12th centy. is the noble Chapel of St. Mancio, composed of three vaults supported by clusters of columns. A slab dated 1184, alluding to the consecration of one of the altars, may be seen on the wall.

Look at the tower of the Church of *San Tirso*, 12th centy., with fine windows and Romanesque arches. Those

* For descriptions of its former silver altars, treasures, relics, and library, consult Morales, 'Viaje,' 34; for its history, that written by Joseph Perez, Madrid, 1782, and augmented by Romualdo Escalona, a learned Benedictine of the convent.

[Spain.]

of *San Lorenzo* and *Trinidad*, although rather more modern, are interesting. The convent of nuns of San Francisco has some horseshoe arches and oriental reminiscences.

6 m. from Sahagun is the Romanesque monastery of *San Pedro de las Dueñas*, in which are some very remarkable columns and capitals.

Leaving Sahagun, the rly. crosses the Rio Cea, which here irrigates the numerous gardens and orchards which contribute to the prosperity of the place.

4½ m. *Calzada* Stat.

7½ m. *El Burgo* Stat.

7 m. *Santas Martas* Stat.

5 m. *Palanquinos* Stat. Here the inhabitants of Leon come on Sundays and feast-days. The *huerta* of Palanquinos is watered by the Esla, and the Berneza, and its gardens and orchards produce a great abundance of vegetables and fruit.

5 m. *Torneros* Stat. Soon after passing this little hamlet, the Rio Berneza is crossed by a fine bridge, and Leon with its cathedral is approached.

LEON.

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§ 1. HOTELS, CAFÉS, CLUB, POST-OFFICE, PROMENADES.

6 m. *Leon* Stat. The city is distant 1 m. from the stat. *Omnibus* to hotel, 2 r. *Inns*: Fonda Suiza, excellent, 20 r. a day; Parador del Norte, near the Plazuela San Francisco.

Cafés.—El Suizo, del Club.

Club.—Casino Leonés. French papers, no English. Introduction by a member.

Post-office.—In Calle del Conde de Luna. Letters delivered at 4-15 P.M.

Promenades. Paseo de San Francisco, near the road to Madrid; Papa-laguinda, near the river.

§ 2. HISTORICAL NOTICE.

Leon (Pop. 10,040) is the capital of its province, and stands on the rivers Torio and Vernesga, which unite with the *Rio Esla* at *Aguas Mestas* below the city. This time-honoured capital of its ancient kingdom is built upon the slope of a hill, which is crowned by the cathedral, and has a bishop; it had a mitred abbot of San Marco also.

The name *Leon* is a corruption of *Legio* (the 7th *Legio gemina*), which was quartered here by Augustus, in order to defend the plains from the forays of the Asturian Highlanders. This frontier town was built extremely strong, in a square form, with walls 25 feet thick, and defended with towers; four marble gates opened into four chief streets, which, crossing each other at right angles, intersected the city. The town *Legio* long survived the Roman empire, and continued as an independent city, which the Goths could never subdue, down to 586, when it was taken by Leovigildo, who changed the name to Leon. The Goths highly valued their prize, and the city was one of the few exempted from the fatal decree of Witiza, by which almost all others in Spain were dismantled, and thus left without defences against the Moors. Gothic Leon yielded at once to the Moorish invader, but was soon reconquered; then Ordoño I., in 850, reversed its pristine intention, and made it the defence of the mountaineers against the infidel invaders from the plains. Leon (Liyon) was stormed by Al-Mansúr in 996. This ravager of Velád Arrum, or the land of the Romans, as they called the Christian territory, entered it after a year's siege; the Roman gates and walls were then perfect (the Roman basement yet remains), for the Moorish annalists describe them as "17 cubits thick:" but everything was destroyed—neither age nor sex were spared: for the inhuman atrocities see the account of an eyewitness ('Esp. Sag.,' xxxiv. 307); nor do the Moors deny them (Moh. D. ii. 114).

Leon was soon recovered after Al-Mansúr's defeat at Calatañazor, "the castle of eagles," of which Mariana (viii. 9) details such miraculous apparitions in favour of the Spaniards; but the date and the results of this battle are in reality uncertain. Mariana places it in 998, and claims the victory for the Spaniards; Conde gives A.D. 1001; Gayangos (Moh. D. ii. 197). 1002, and states that Al-Mansúr was not only *not* beaten at Kal'-at-Annosor, but that the Conde Sancho Garcés was overcome by him with great loss. One thing is quite clear, that the formidable Al-Mansúr sickened soon afterwards, and died at Medinaceli.

Leon was repeopled by Alonso V., who rebuilt the walls of *Tapia*, which were taken down in 1324 by Alonso XI., who enlarged the city to the S., and altered part of the defences; the walls are only preserved on the N. side of the town, and resemble those of Lugo and Astorga in the number of semicircular towers. Their mode of construction is slovenly; the huge stones worked into the bases no doubt belonged to the Roman work: the rubble walls to the S. were still more inferior; the city was divided by a wall which ran from the *Plaza de San Marcelo* to the *Plaza del Peso*. Thus defended, it continued long to be the capital of the kings of Leon, until Don Pedro removed the court to Seville at Alonso XI.'s death, since which it has lost all its former importance. The city bears for arms, argent a lion rampant gules.*

The three lions of Leon are its Cathedral, its church of San Isidoro, and its convent of San Marcos.

§ 3. CATHEDRAL.

The *Cathedral of Santa Maria de Regla* is the third cathedral church which has existed here since the place

* Consult 'Historia de las Grandezas,' with the life of the patron saint Froylan, Atanasio de Lobero, 4to., Valladolid, 1596; for its civil government, 'Resumen,' &c., Marq. de Fuente Ojuelo, 4to., Vall., 1693; 'España Sagrada,' vols. 34, 35, 36; and the careful 'Historia,' Manuel Risco, 4to., 2 vols., Madrid, 1792.

was created an episcopal see. The see of Leon is one of the earliest of which we have any record in Spain. The first cathedral was built outside the city walls: of it there are now no vestiges. The second was constructed upon the site of a royal palace which Ordoño II. had formed out of the Roman *Thermae*: it was partly rebuilt by Bishop Froylan and newly consecrated by Bishop Pelayo in or about the year 1073, but it was probably completely destroyed by the Moors during their occupation of the kingdom of Leon, for the third cathedral—as it now stands—was undoubtedly founded (not reconstructed) by Don Manrique, Bishop of Leon from 1181 to 1205). It was probably not completed until about the year 1303, when Bishop Don Gonzalo declared it to be unnecessary to receive any more contributory offerings towards its completion.

The edifice is an early specimen of the Pointed style,* and its delicate *cellura*, its wonderful lightness of construction is proverbial.

"*Dives Toletana, Sancta Ovetensis,
pulchra Leonina, fortis Salamantina.*"

And again, the inscription, which formerly existed on a column in front of the W. doorway, thus refers to its "beauty of holiness," viz.:—

"*Sed non Hispanis ditissima pulchraque
templa,
Hec tamen egregiis omnibus arte prius.*"

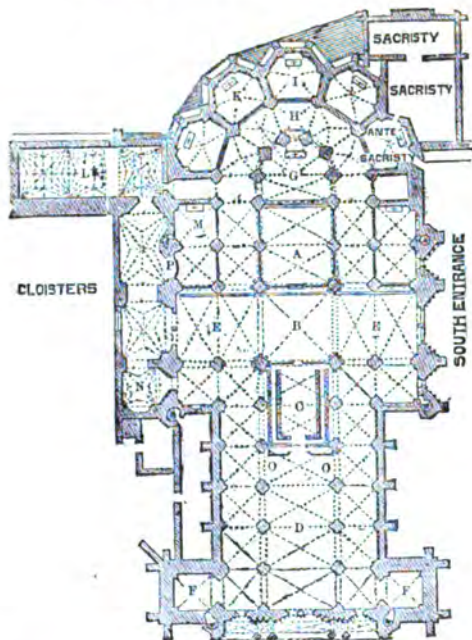
The cathedral consists of a nave and aisle of six bays. There are two western towers: that to the rt. is terminated with a filigree pyramid of Gothic work; the other is of more modern plateresque design. A smaller pinnacle rises above a noble window with detached lanterns on each side.

The grand W. entrance is the best specimen of its kind which exists in Spain. It unfortunately inclines forward, and will have to be rebuilt. It is formed of three grand archways, supported on clustered shafts, on which are set about 50 large statues.

* Mr. Street considers it to be French in character and origin. See 'Gothic Arch. of Spain.'

The tympanum, archivolt, &c., are covered with small sculptures. In the centre arch is the figure of Our Lord, with the B. Virgin and St. John. The Last Judgment is represented in the lower part. In the two side arches there are scenes from the Life of Our Lord, and the Virgin. The expression and execution of many of the small figures is most admirable—they will remind the artist of the porches at Chartres and Notre Dame de Paris. These doors were decorated at the end of the 13th centy. or beginning of the 14th. It is seen to much advantage from the open *Plaza Mayor*, with its fountain, old brick houses, and arcade, which forms the *forum* or lounge of the Leonese. The S. front threatened to fall, and was pulled down: it is now in course of reconstruction. Its restoration was originally entrusted to Señor Lavinia, but he dying (Jan. 15. 1868), Señor D. Andres H. Callejo (the restorer of Avila Cathedral) was appointed in his place. The works at the cathedral are now in the hands of the skilful architect Don Juan de Madrazo, but are sadly behindhand for want of the necessary funds to carry on the restorations. The interior is filled with scaffolding: the S. transept and crossing are only rebuilt to the level of the triforium. Very few of the old stones of the old work are being refixed. The architect is following the original design of the triforium of leaving the arches open; they were filled in in the 14th centy., owing to the weakness of construction of the original building. The N. façade has been modernised with balustrades and candelabra; the E. is circular and Gothic, with flying buttresses and pinnacles. The masonry throughout is admirable, and the stone is of a warm, creamy, and beautiful colour.

The lightness and simplicity of the somewhat narrow interior, is charming; the *Coro* alone cuts up its fair proportions, otherwise no lateral chapels with paltry wooden altars and tinsel graven images disfigure and darken the sides. The walls rise up in the usual composition of arcade, triforium, and clerestory, with an aisle pierced



PLAN OF LEON CATHEDRAL.

- | | |
|------------------------|---------------------------------------|
| A. Choir. | I. Chapel of la Consolacion. |
| B. Crossing. | K. Chapel of la Condesa Sancha. |
| C. Coro. | L. Chapel of Santiago. |
| D. Nave. | M. Chapel of Nuestra Señora del Dado. |
| E E. Transepts. | N. Chapel of Santa Teresa. |
| F F. Steeples. | O O. Modern Screen. |
| G. High Altar. † | P. Staircase "del Inferno." |
| H. Tomb of Ordofio II. | |

with windows, which are filled with gorgeous red and green painted glass, the effect of which is brilliant as an illuminated missal, or rich enamelled jewel-work. The lights of the aisle windows have been bricked up, and painted with figures and scrolls, in a poor academical chiar'-oscuro, probably copies of the original painted windows. The edifice, in its pristine state must have sprung into the air like a majestic conservatory, far surpassing the abbey church at Bath, "the lantern of England;" indeed, from its delicate gossamer proportions, it seems that the winds might blow it away.

The interior has been barbarously whitewashed, and the capitals of the piers coloured with a vile nankeen Wyatt dye. The *silleria del coro* is magnificent, the finest in Spain; it is of different periods; the upper and oldest is carved in dark wood, with saints and apostles, in the tedesque style of Rodrigo Aleman. Notice especially the representation of the Sacrifice of Abraham and Last Judgment. The large and small figures are equally fine. The king and the Marques de Astorga, as hereditary canons of Leon, have their appropriate stalls. Philip III. and the Marques

both sat in choir Feb. 1, 1602, and received their fee for attendance: this marquisate enjoys a canonry, because an ancestor of the Osorios fought at Clavijo in 846, side by side with Santiago. The *trascoro* is sculptured in white alabaster and gold, with painted figures. The subjects are the Annunciation, which is the best, the Nativity, the Adoration, and Offering of the three Kings; their Berruguete richness baffles description, but the effect is injured by a wooden door put in by the canons for their convenience, which cuts up the composition. In 1738 the chapter removed the ancient *retablo*, and erected the present fricassée of marble *el transparente*, which rivals its model at Toledo. This *mamarrachada* was made by Narciso and Simon Gavilan Tomé, followers of the Here-siarch Churriguerra. It will, however, probably be removed when the restorations at the cathedral are finished.

On each side of the altar are buried San Froylan and San Alvito, bishop in 1057-62. The body of the latter was placed here in 1565, and his tomb was one of the most glorious silver works in Spain. The precious *frontal* was carried off by the French, but the *urna*, a specimen of exquisite silver-smith's work in the Italian style still remains. Obs. the fine figures of St. Peter and St. Paul on each side; the best deposited on Good Friday remains in its central division, as in a *Cubedia*. Obs. the splendid silver temple or tabernacle, with the statue of St. Froylan, the Corinthian pillars, the sides adorned with alto-relievos, saints, and rich pilasters: on the doors are sculptured St. Paul and Melchisedek. The church plate was kept in a room near the *sacristia*, where now the empty cases of the chief articles alone remain. The contents were removed to Gijón to escape the Gallic Scylla, and fell into the Spanish Charybdis. A viril in gold and silver, and another admirable example, square and gilt, which have escaped, are beautiful specimens of Spanish workmanship.

sacristia; it is of the best period of Ferdinand and Isabel, but the pictures are all bad copies of Raphael and Italian masters. Coming out, observe the triple Gothic sedilia in the *ante-sacristia*, and adjoining it the tomb of Bishop Pelagius (*ob mense Aprilis, Era 916*). The *transaltar* is most curious; here is the tomb of Ordoño II., ob. 923, built in the 15th centy. and the richest tomb at the cathedral. The king lies at full length in his robes, while a herald stands at his head, and a monk holds at his feet a scroll inscribed, "Aspice." The angels, holy subjects, and lions and castles have been painted. Obs. an interesting old painting on the rt. of this tomb, into which a miserably drawn and painted Christ has been introduced as a centre piece. To the l. of the tomb is another equally old and interesting painting, illustrative of the Descent from the Cross. Opposite to the tomb of Ordoño II. is the Capilla de la Consolacion, in which are two most remarkable early Spanish pictures on panel, of Sau Cosme and San Damian. Obs. the view of the old cathedral which is introduced as a background into the former picture.

Immediately adjoining this chapel is the Capilla in which is the tomb of the *Condesa Sancha*, who, because she was a benefactress to churches, was murdered by her ungodly nephew and heir; he was condemned to death for the murder, and was torn in pieces by being trailed on the ground bound between two horses, as is represented on the sculptured basso-relievo below the tomb. The chapel of Santiago, of the time of Ferdinand and Isabel, is a most elegant Gothic pile, although a Churrigueresque gilt *Retablo* mars the *religio loci*. The lofty windows are painted with apostles, saints, virgins, kings and bishops; the reds and green are splendid: indeed, these are among the finest specimens of the art, and, as usual, they are executed by Flemish artists. The admirable masonry in this chapel seems only to have been finished yesterday.

To the rt. of the high altar is the

Passing into the interior of the ch.

again, enter (l.) the *Capilla de Nuestra Señora del Dado* (our Lady of the Die), where is the miraculous image of the Virgin and Child, so called because when a gambler, who had been unlucky, threw his dice at it, and hit the infant's nose, it immediately bled. Obs. the rude painting illustrating this event, at the l.-hand lower corner of the retablo. In the chapel of Sta. Teresa there is a good Spanish painting on panel, which represents the burial of San Froylan. Another good Spanish picture will be found to the l. of the cloister of St. Helen. A fine Flemish picture of the 15th centy., on panel, representing the Descent from the Cross, may be seen over the principal entrance. A great number of pictures of interest are scattered about in the different chapels.

The founder of the cathedral, Don Manrique, Bishop of Leon, is said to lie buried within this chapel.

Behind the confessional of the *Penitenciarío* is a curious tomb, with a sculptured procession of monks, which, like one opposite to the right of the transept and a great many others scattered over the church, are worth looking at.

Now pass through the *Capilla de San Andres* into the cloister, through the fine doorway which is richly and delicately carved with small subjects enclosed in quatrefoils. The wooden doors, carved probably by Berruguete, are splendid. This cloister was probably built early in the 14th centy. It is a poor composition, incorrectly restored. The existence of the former window tracery is altogether ignored in the new work. The bays were painted with a remarkably fine series of al-fresco illustrations of events in the life of the Saviour: their drawing is admirable, and the colours, when visible, pure and good, and undoubtedly among the best specimens of early Spanish painting in Spain; these are now, however, sadly ruined by damp and neglect combined.

The cloister was partly modernised in the 16th centy., when the Gothic and plateresque were brought into

singular juxtaposition. Obs. the roof with rich Berruguete shells and stalactites painted in white and gold, and the interior of the niches of the old sepulchres, especially that of Santa Veronica, and the Gothic temple in the corner: many of the sculptured capitals are very fine. Here is the *Madonna del Foro*, to which the corporation, on the 15th of August in every year, makes an offering of 250 reales, called *la oferta de la Regla*.

Obs., at the N.E. corner of the cloister, the retablo of Santa Veronica, and the curious tombs, arched into the walls, of bishops and canons of the cathedral. Notice also many curious Roman and Gothic inscriptions. The Sala Capitular is entered from the N. side of the cloister: obs. its elaborately sculptured staircase. The Christ on the Cross which *adorns* the Sala, although pointed out as of "gran merito" by the sacristan, is below criticism. In a chamber in the cloister are deposited the archives, where there are some interesting MSS. of the 10th, 11th, and 12th centys. Leaving the cathedral, visit

§ 4. SAN ISIDORO—SAN MARCOS.

The Church of San Isidoro el Real, on the N. side of its plaza, which opens by the *Portigo* through the W. wall of the city. It is entitled Royal, from its founders, Ferdinand and Sancho. In their time the body of San Isidoro was brought to Leon.* When it reached Leon, Alonso, Ferdinand's son, began for this *new* tutelar, in 1063, the present pile, employing for architect Pedrus do Deo, who, besides being a good mason, his epitaph tells us was a saint, and worked miracles; his tomb still remains, a large dark stone coffin, near the square *pila* or font. Notice the interesting Byzantine reliefs of the font. An inscription to the rt. of the transept states that this ch. was consecrated by 11 bishops the 6th of March

* The whole particulars and exaggerated miraculous accounts, are detailed in the *Esp. Sag.* ix. 234, 400.

1149. Alonso VII., his sons and sister D^a. Sancha, were present.

San Isidoro (declared by the 8th Council of Toledo to be the "*Egregious Doctor of Spain*,"*) although a man of letters while alive,* became a man of arms when dead; he was promoted to be the protecting tutelar Santiago of Leon, and in that capacity fought at the battle of Baeza, armed with a sword and cross.†

His convent, the *Real Casa*, is built in solid masonry on the walls, and by going out of the *Postigo del Rastro* portions of the original edifice may yet be seen; of these, obs. the two entrances, the circular chapel, and the ancient square tower, with round Saxon arches built into the walls. Over the S. entrance is San Isidoro, arrayed in *podigiculibus*, and mounted as he rode down the Moors at Baeza, sculpture of the 16th centy. The Doric cornice is of later date; obs. beneath some bassi-relievi and the two rams' heads, the statue of San Isidoro, and the Sacrifice of Abraham, a work of the 12th centy.

The Gothic ch. has three naves; the pier-shafts are square, with half-columns projecting from each front; the fine Romanesque capitals are

formed of groups of children and animals, richly sculptured, and are most interesting. Between the images of the Virgin and St. Gabriel is the consecration slab, dated March, 1149. The architect, "*Vir miro abstinentiæ et multis florebat miraculis*," lies in a corner, looking towards the high altar. Obs. the early font. The retablos, choir-seats, and glass in this royal church were destroyed in 1811 by lightning. Shortly afterwards it was bemired and desecrated by Soult's troops; when they departed, it was cleansed of their slime, white-washed, and the pillars and capitals hideously picked out in white and buff. The high altar shares with Lugo the rare privilege of having the Host, the Incarnate Deity, always visible, or *manifestado*: the effect at night, when all is lighted up, with figures of angels kneeling at the side, is very striking. This *Capilla Mayor* of later date, was erected in 1513 by Juan de Badajoz, replacing the former romanesque presbytery, formed of three rounded apses. In this chapel, to the l. of the presbytery, may be seen several shrines and artistic objects: among them the splendid agate chalice, mounted in gold, and set with uncut precious stones, among which there are several *intagli*. On the foot there is the following inscription, "*Vrracca Fredinad in nomine Dni*." This chalice was a gift of D^a. Urraca, 12th centy.; * a gold chalice 15th centy.; a fine silver processional cross, 1 yard high. The interesting cross of ivory given by D^a. Sancha, was removed in 1868 to the Museo Arqueologico at Madrid. Some of the paintings on panel in the sacristy are worth looking at.

The precious silver *reja*, and nearly all the plate of San Isidoro's tomb, were stolen by Soult's troops, who also burnt many of the books, of which Morales has preserved a record: fortunately Risco printed many of the earliest deeds, which thus may be termed so many brands rescued from this modern

* San Isidoro must not be confounded with San Isidro, the patron of Madrid, and who pointed out the path to the Christians at the victory of *las Navas de Tolosa*. He is an author with whom none can dispense who wish to understand the condition of Spain and the state of knowledge under the Goths, a period which many persons have been pleased to term the dark age. He was archbishop of Seville from A.D. 600 to 636, and the Pliny, the Bede, the encyclopedist of his age. His '*Origines*,' in twenty books, were long the storehouse of information. Dante places him in the 4th heaven, "*cento spiro d' Isidoro*" (Par. x. 131). "*Isidre tu vas so wyse*," says our Adam Davie, writing the year 1312. The edition of Du Breul, 1601, folio, Cologne, 1617, is more convenient than that (certainly more splendid one) which was edited at Rome by Arevalo, in 7 vols. quarto, 1797.

† Those who wish to know more about San Isidoro should consult his '*Vida*,' written by José Manzano, Salamanca, 1732, and, for his countless miracles, '*Los Milagros de San Isidoro*,' composed in Latin by the Bishop of Tuy, and translated by Juan Robles, Salamanca, 1525. This is the sort of knowledge which that eminent university particularly disseminated.

* For full details concerning this chalice, consult Villanueva, '*Viaje*,' "*Monumentos Arquitectonicos de España*," plates.

Al-Mánsur's fire. The tomb of the tutelar was originally of pure gold; this was carried off by Alonso* of Aragon, second husband of Queen Urraca: the fragments and the sepulchre deserve special notice. The *Camarin* was gutted by the invaders, who melted the reliquary, made in 1095, and the enamelled crucifix, the offering of the Infanta Sancha, daughter of Urraca by Don Ramon her first husband.

This convent became the Escorial or burial-place of the early kings of Leon and Castille: the *Panteon* remains in the adjoining cloisters, which have been partially modernised in the Ionic style, when the Gothic roof was hideously picked out in leaden greys and white; the side nearest the church has escaped with its round brick arches, and some very ancient painted work deserves the notice of every antiquarian.

The *Panteon* is a small low chapel dedicated to Santa Catalina, whose three-quarter bust, in red and blue tinsel, disfigures the altar. On this altar there is a fine Flemish painted triptych, of the beginning of the 16th centy. The centre panel represents the Crucifixion of Our Lord. This home of so many kings, queens, and royal personages, was torn to pieces by Soult's soldiery.† The roof, being out of the reach of pollution, remains in the original state. It is specially interesting on account of the remarkable

paintings with which the groining is covered. They were painted circa 1180–1240, and are rich in decoration and in the painting of figures and subjects. They represent passages from the Life of Our Lord and the Apostles; the signs of the zodiac and months of the year. Several of the months and figures are inscribed, and are undoubtedly the most important early frescoes which are to be met with in Spain. The Pantheon is now raised off from the cloister by substantial iron railings erected in 1868; the remains of the royal bodies, which have been knocking about since their desecration by the French, having been decently arranged, and inscriptions with their names put upon them. To the W. of the entrance is the once splendid library, a noble lofty room, now much out of repair; the books were once among the most curious in Spain. There were about 900 MSS. of the 7th and 8th centuries, of which the majority were burnt by Soult, who having routed Romana entered and sacked Leon, Dec. 21, 1808. Obs. the remains of mural paintings of the Florentine School in the room Cuarto de D^a. Sancha, near the library. Ask to see the Bibles and breviaries. Obs. the fine illuminated Bible: at the end may be read the following inscription: "Conscribitus est hic codex a notario sanctioni prbro xiii. Rldis lls era DCCCLXVIIIa." In the sacristy there is a fine enamel, a very fine picture on panel, of the school of Memling, and a trypteyh, representing the Coronation of the Virgin. Next visit the

Convent of San Marcos de Leon, an admirable specimen of plateresque work, once so richly endowed, and whose abbot was mitred. It is situated outside the town, close to the bridge over the *Bernesga*, and near the railway station. This convent was founded in 1168 for the knights of Santiago, and here Suero Rodriguez professed; it was rebuilt in 1514–49 by Juan de Badajoz, and is certainly his masterpiece. The edifice, one of the finest in Spain, left incomplete, and now empty and never likely to be finished,

* He was the celebrated soldier-king, *el batallador*, a hero, like some modern marshals, of a hundred razzias, and a noted pillager of churches and convents; after the death of Count Ramon, Urraca became *Reina Proprietaria*, or Queen of Spain in her own right; as Alonso disputed some claims, a compromise was effected by their marriage, which ended in a separation. Urraca, however ill-used by Hymen, continued devoted to Venos, and died in childbirth of a bastard in 1126: as there are so many Alonsos and Urracas, these facts may be useful. The best book on the queens and royal concubines of Spain is '*Las Memorias de las Reynas Católicas*,' by Florez, 2 vols., Mad., 1761. It was rendered into English by Miss Pardoe.

† The curious in necrology will find a catalogue of the saints, kings, queens, and the rest of the royal family, in Madoz, x. 182. The epitaphs are all printed by Rasco (li. 148).

stretches to the l., a noble Berruguete pile, of most beautiful stone; the façade is magnificent: observe the medallions and plateresque work; the work of Oroyes and Guillermo Doncel. The friezes and festooning are similar to Raphael's Loggia. Obs. the medallions under the tower frieze, with projecting busts, historical and mythological. Over the door is an ancient figure of Santiago on horseback, and above it a clumsy modern construction by Martín de Suinaya, 1715-19, whose Fame blowing a Trumpet adds very little to his. In one of the rooms there is a splendid carved cedar roof 60 ft. by 24. Obs., on entering the church, composed of one nave, with arcades in the transept, a circular arch, and a door fringed with rich Gothic niche-work; the upper part is unfinished; the royal arms placed between two heralds are of the time of Charles V. The *silleria del coro*, originally a fine work, by Guillermo Doncel, carved in 1537-42, was repaired in 1723, an epoch fatal to the fine arts of Leon. The sacristy is fine, with a lofty groined roof, and three elegant windows, divided by a central pillar. In the cloister the cell is pointed out where Quevedo was confined from 1639 to 1648, for writing against Olivares. This building was used by the Jesuits as a seminary until the revolution of 1808, when they were expelled from Spain. It is now the *Museo Provincial*, and contains fragments of sculptures from different convents, and a great number of Roman inscriptions. The minor churches are hardly worth a visit, except *Santa Maria del Mercado*, which is composed of three lofty naves, with windows supported on Romanesque pillars. The capitals are interesting.

§ 5. OLD HOUSES.

Returning to the town by the Plaza del Rastro, and the Plazuela de Santo Domingo, we visit the Casa Solar of Alonso Perez Guzman, *el Bueno*, situated at the N.E. corner of the Plaza San Marcelo. This palace of the "good soldier," who was born here Jan. 24,

1256, was once a noble building, as its *patio*, and the profusion of iron railings and balconies still show. It is now occupied by the civil governor. Obs. also on this *plaza*, part of the old wall, the fountain, and the Doric and Ionic *Casa de Ayuntamiento*, situated on the W. side; it was built in 1585 by Juan Ribera: close to it remark the parish church and the *Santo Hospital*.

Near la Plaza San Marcelo, and close to the old southern wall, is the *Casa de los Condes*; it occupies the whole W. side of the Plazuela del Conde. This palace of the Lunas, sacked by the French, is now occupied as the residence, both official and private, of the Provincial Governor, Obs. the tower, and at the entrance a circular arch and a singular window, with four antique columns; the fine *patio* was never finished, and probably never will be; the natives say that Queen Urraca lived in this palace. The *Plaza Mayor* is a handsome regular square, with the *consistorio* on the W. side; this spacious market-place should be visited early in the morning by lovers of picturesque costume and natural history. Leon has several gates, of which the northern, *la del Castillo*, rebuilt in 1759, with a painted statue of Pelayus, serves as a prison. Some second-rate pictures, and a provincial library, the sweepings of sequestered convents, are open to the public in the *Santa Catalina*.

§ 6. EXCURSIONS.

To *San Miguel de Escalada*, an interesting monastery 9 m. from Leon. The antiquarian may visit *Sublancia*, on the road to San Miguel de Escalada, where the remains of a Roman city exist.

For route to Oviedo, see Rto. 47.

ROUTE 46.

LEON TO ASTORGA AND LUGO [THE
VIERZO]. RAIL AND DILIGENCE.
131 m.

The rly., which is in construction to La Coruña, is open as far as Brañuelas (44 m.). Two trains daily in 4 hrs.; one only of these is in correspondence with the *Correo Diligencia*, which starts daily for Lugo and La Coruña. See 'Indicador.'

Leaving Leon, observe to the l. of the line the very English-looking hedge-rows. Soon this cultivated scene changes for a treeless plain.

6 m. *Quintana* Stat.

6 m. *Villadonga* Stat.—The rly. again enters a more fertile district, watered by the Orbigo, which—nearing the next stat.—is crossed by a handsome iron bridge.

9 m. *Veguellina* Stat.—The country around is flat and uninteresting. In ancient days this was a much frequented route for pilgrims upon their way to and from Santiago: a bridge in the immediate neighbourhood was chosen, as a true "Knight's Bridge," by Suero de Quiñones and 9 other *Caballeros andantes*, at which to defy all passers, on their way to the great jubilee feast of Santiago, to a gentle Pass of Honour. For 30 days (commencing July 10th, 1434) did these valiant knights challenge all passers-by, in order that Suero might become entitled to remove an iron link which he wore round his neck every Thursday in token of his captivity to his mistress. The conditions upon which Juan II. allowed this passage of arms to take place were as follows:—300 lances were to be broken; any lady who came without a cavalier ready to do battle for her forfeited her right-hand glove, and any knight who declined the combat forfeited his sword and right-foot spur. Suero excepted his own lady—"cuyo

yo soy." 78 combatants appeared; 727 courses were run; 177 lances were broken; one Aragonese knight was killed, and 11 others wounded, with whose cure Suero charged himself. The arms were Italian, the mottoes French. Suero's sword is preserved in the Armeria at Madrid, No. 1917. He proved victorious, and his link was removed by heralds with great solemnity.

4½ m. *Barrientos* Stat.

3½ m. *Astorga* Stat.—*Inn*: No good inn. Casas de Huespedes, La Andaluza, Casa de Pochas.

Café.—In the Calle Botelleria.

Photographs, of Señor Rodriguez, No. 12, Plazuela San Francisco.

Astorga—Asturica Augusta of the Romans, and described as a "magnificent city" by Pliny (N.H. iii. 3)—is now a decayed old place. Pop. 4803. The bishopric, founded in 747 by Don Alonso el Catolico, is suffragan to Valladolid; the town bears for arms a branch of oak, indicative of strength.* Humboldt considers *Astorga* to be a vernacular Iberian name, and derived from *Asta*, "a rock, a rock-built place," e.g. *Astures*, *Astaba*, *Astigi*. The Spaniards, finding in Sil. Italicus (iii. 334) that one *Astyr*, son of Memnon, fled to Spain, consider him the founder of *Asturica*. Seen from the outside, *Astorga* has a venerable imposing appearance, with its singular walls and infinite semicircular towers, which do not rise higher than the level of the wall; like Coria and Lugo, it gives a perfect idea of a Spanish city fortified by the Romans, of which so few specimens remain, since most were dismantled by Witiza: these walls are in part pulled down, however. Two Roman tombs and inscriptions have been built into them, as mere handy materials, near the Puerta de Hierro. Being so near the mountains, the rivers *de Porcos* and *Tuerto* occasionally overflow, causing frightful ravages.

Astorga ranks as a grandee, for

* The local histories are 'Fundacion, Nombres y Armas,' &c., Pedro de Junco, 4to., Mad., 1634, and Pamplona, 1639; and a poor book, 'Historia de Astorga,' 8vo., Valladolid, 1840.

many Spanish cities and corporations have *personal* rank. It gives the title of Marquis to the Osorio family.

The *Gothic Cathedral* was founded, 16th August, 1471, on the site of one more ancient. The design is in the latest Gothic, whilst much of the detail is Renaissance in character. One tower—that to the S.E.—and the S. façade, are built of a warm-coloured reddish stone, the other tower (never yet completed), and the rest of the edifice, is built of a gray-coloured stone. Obs. the elaborately carved S. doorway, and a quaint weathercock at the N.W. corner, being the statue of *Pedro Mato*, a celebrated Maragato, carved in wood, and painted and modelled in the peculiar costume of his clan. Entering the cathedral, obs. the effect produced by the fine colour of the early Renaissance windows. The two lateral aisles are lower than the central one; the E. end is finished with three parallel apses; the nave is seven bays in length, with towers projecting along the aisles at the S.W. and S.E. corners, and chapels opening into the aisles between the buttresses. As evidence of the late character of the work, obs. the arch mouldings, which interpenetrate those of the columns, there being no capitals, the columns themselves being modelled like bundles of reeds. Obs. the gilt *Reja* and the finely-carved *Silleria del Coro*, in the tedesque style of Rodrigo Aleman. The organ is finely carved in the Renaissance style. The far-famed *Retablo* is by Gaspar Becerra, who was born at Baeza in 1520, studied under Michael Angelo in Italy, and was patronised by Philip II.; his finest works are in the Castiles and centre of Spain. This *retablo*, executed in 1569, is perhaps his masterpiece. Divided into three parts, the framework of the under storey is supported by Berruguete pillars; the second tier has fluted columns and enriched bases; the third has pilasters in black and gold. The carvings represent subjects from the life of the Saviour and Virgin; obs., especially, the Pieta, the Ascension, and Coronation of the Virgin, and the fine recumbent females and Michael Angelesque "Charity."

These grand carvings are very Florentine and muscular, but have been painted and loaded with varnish in a most atrocious manner.

Visit next the ruins of the once fine palace of the Osorio family, which was destroyed in April, 1810, by the French, commanded by Junot: only two turrets, and the gateway ornamented by armorial shields, remain. A portion of the fine library fortunately escaped the French camp-fires, and now belongs to the Society of Advocates in Edinburgh.

The house of the Moreno family, in which Moore lodged, is in the immediate neighbourhood. Next, walk along the wall in an easterly direction to the charming Paseo Nuevo, laid out in 1856, and planted with rose-trees. Obs. the ancient Gothic inscriptions, and others, of the third and fourth centuries, which have been embedded in the wall at various points.

In the picturesque *Plaza de la Constitucion*, obs. the quaint town-hall of the 17th century, through the centre of which an archway opens and connects one of the principal streets with the square. Obs. the bells hung in picturesque slated turrets in the roof, and the great bell of all, which is placed immediately above the archway, upon which the hours of the municipal clock are struck by two painted figures of wood—male and female—costumed in the picturesque dress of the Maragato and the Maragata.

The streets of Astorga have a deserted look, the shops are miserable except those in which are sold the chocolate and *mantecadas* (small square cakes), for which Astorga is so renowned. The local jewellery is curious and interesting. The earrings are very remarkable, quite primitive in style. Ask to see one of the necklaces worn by the Maragatas, and the reliquaries which are hung from them. The top of the perfect Roman walls is a pleasant and favourite *paseo*, from whence the well-cultivated plain around and the snow-capped distant mountains can be seen to great advantage.

Astorga is the capital of *La Maragatería*, or the country of the *Maragatos*, which is about 13 m. square. It contains 36 villages—*San Roman*, near *Bañeza*, being one of the best. The unamalgamating *Maragatos*, like the Jews and gipsies, live exclusively among their own people, preserving their primeval costume and customs, and never marrying out of their own tribe. The women, who remain at home, do all the work in house and field, while their undomestic nomad husbands are always out and about. Almost all are *ordinarios*, or carriers; their honesty and industry are proverbial.

The whole tribe assembles twice a year at *Astorga*, at the feasts of Corpus and the Ascension, when they dance *El Cañizo*, beginning at 2 o'clock in the afternoon, and ending precisely at 3. If any one not a *Maragato* joins, they all leave off immediately. This dance, as well as their marriage ceremonies, is very peculiar.

The origin of the *Maragatos* is doubtful. Some derived the name from *Mauri Capti*, Moors taken in battle, and certainly the Moors and Moriscos were the great carriers of Spain. *Arrieros*—*arre* Arabic, *gee up*—indeed, most words relating to the barb and carrier-caravan craft are Arabic, and prove whence the system and science were derived by the Spaniards. Thus purely Arabic are the names of animals, *Recua*, *Jaca*, *Acemil*, *Alfana*, *Alhamel*, *Almifor*; their colours and qualities, *Alazan*, *Lozano*, *Zaino*, *Haron*, *Haragan*, *Rodado*; their helpers, instruments, burdens, and language, *Zagal*, *Albeitar*, *Alforjas*, *Teliz*, *Fardo*, *Forrage* (forage), *Zalea*, *Atahorre*, *Grupa*, *Acial*, *Albarda*, *Almohaza*, *Jamuga*, *Atahona*, *Guiar*, *Arre*, *Anda*, &c.

The *Maragatos* are celebrated for their fine beasts of burden: indeed, the mules of this province are equally renowned as are those of Galicia. The *Maragatos* take precedence on the road; they are the lords of the highway, being the channels of commerce in those parts where mules and asses represent railway luggage-trains. They

know and feel their importance, and that they are the rule, and the traveller for mere pleasure is the exception. However picturesque the scene, it is no joke meeting a *recua* of laden *acemilas* in a narrow road, especially with a precipice on one side—*cosa de España*. The *Maragatos* seldom give way, and their mules keep doggedly on, and as the *tercios* or baggage projects on each side, like the paddles of a steamer, they sweep the whole path.

From *Astorga* the rly. continues through an uninteresting country to 8 m. *Vega Stat.* Pop. 350.

6½ m. *Brañuelas Stat.* (Buffet: decent little *Inn*, clean beds. Pop. 200). Here the rly. temporarily ends. The *Coche de Correo* is awaiting the mail train from Madrid. It contains 3 first-class, 8 second-class, and 4 third-class places. *N.B. Passengers who secure their seats beforehand in Madrid have the preference before all others.*

From *Brañuelas* the diligence-road traverses a hilly country to

6 m. *Venta de la Silva.* Pop. 1600. The road now enters *El Vierzo*, which may be called the *Tyrol of Spain*; it is a district of alpine passes, trout-streams, and meadows shaded by luxuriant chesnut and walnut-trees.

5 m. *Bembibre.* Pop. 1800. This picturesque vill. lies with its old castle upon the trout-streams *Noceda* and *Boeza*, which fertilize the surrounding district. The road afterward passes through the vill. of *San Ramon de Bembibre* to

18 m. *Ponferrada*—*Interamnium Flavianum* of the Romans. A very humble *Inn*, *Casa de la Vizcaina*; but ½ m. from the town is the large new medicinal-water establishment with 20 good bedrooms. This ancient town, so called from its bridge (*Pons-fermata*), which was built in the 11th centy. for the accommodation of the pilgrims to *Santiago*, occupies a strong position near the confluence of the rivers *Sil* and *Boeza*. Visit its *Ch. of Santa Maria de la Encina*; its miraculous image of the Virgin was found in an oak, and hence the ch. is called *Nuestra Señora de la Encina*. Notice an ex-

cellently-carved Magdalen by Gregorio Hernandez. A splendid old Knights Templars' castle, to which military order the town originally belonged, above the town, is worthy of a visit; it is remarkable as giving in one building good examples of different architectures, from Roman to Plateresque.

The *Paseo de la Cruz* is a pleasant promenade, shaded by trees. The adjoining villages of *Otero* and *la Puebla* are connected with Ponferrada by bridges. At the beautiful village of *Delicias*, 2 miles off, there is good fishing in the *Sil*.

(N.B. Ponferrada is a good starting-point for excursions in the *Vierzo*. See *Villafranca*.)

Continuing our journey to Lugo, we next pass the village of

5 m. *Cacabelos*. Pop. 1600. Here the country is less mountainous and interesting.

4½ m. *Villafranca del Vierzo*. Inns: *Pesada*. *Pelegrina*, clean and comfortable; *Parador de San Antonio*, clean, good food, capital trout. Pop. 2800. This truly Swiss-like and picturesque town is placed as in a funnel of mountains, with cottages, convents, vines, and balconies, and painter-like bridges hanging over the trout-streams the *Burbia* and *Valcarlos*. At the entrance, the large square fortress palace, with round towers at the corner, which belonged to the *Alva* family, is now a prison.

This town, formerly the halting-place of the French pilgrims bound to Santiago, was hence called *Villa Francorum*. Given to a brotherhood of monks from Cluny, the name of the present *Colegiata* retains the origin in the corrupted *Nuestra Señora de Cruñego*, or *Cluniego*.

The enormous Franciscan convent which overlooks the town on the rt. was founded to expiate his proportionate crimes by Don Pedro de Toledo, the Viceroy of Naples, who, aided by Paul III., tried to introduce the Inquisition. The populace, in profane joy at this persecutor's death, exclaimed, "He has

descended into hell for our salvation." He bequeathed to the monks his fine library of Greek manuscripts, lost for ever when the village was sacked in 1810.

This is an excellent starting-point from which to make excursions into *El Vierzo* (corrupted from the Roman *Bergidum*), which is one of the most interesting nooks in the whole of the Peninsula, although all but unknown to the English sportsman, angler, antiquarian, and artist. The traveller should visit this district from June to September: engage a local guide and attend to the provend. There are no inns, but the guide will procure the best quarters obtainable.*

The *Vierzo* extends about 32 m. W. to E., by 25 m. N. to S. In the vicinity of the lofty mountains the winters are long and exceedingly cold, but the summer and autumnal months are delicious. The great Asturian chain of alps slopes from *Leitariegos* to the S.W., parting into two off-shots; that of *El Puerto de Rubanal* and *Fuencebadon* (Fons Sabatonis) constitute the E. barrier, and the other, running by the *Puertos de Cebrero* and *Aguilar*, forms the frontier; while to the S. the chains of the *Sierras de Segundera*, *Sanabria*, and *Cabrera* complete the base of the triangle: thus hemmed in by a natural circumvallation, this simple valley of *Rasselas* must be descended into from whatever side it be approached. This valley, or rather crater, was doubtless once a vast lake, the waters of which have burst a way out through the narrow gorge of the *Sil* by *Val de Orras*.

The central portion is a perfect paradise, where *Ceres* and *Bacchus*, *Flora* and *Pomona* might dwell together: this portion is bounded E. and S. by the *rio Sil*, and the W. by the rios *Cua* and *Burbia*.

The crystal streams which rise in the snow-clad *sierras* descend into

* Consult for ecclesiological details, Southey (*Letters*, i. 105; '*Viaje de Morales*,' fol., Madrid, 1765; and '*España Sagrada*,' vols. xiv. xv. xvi., with their maps (of bishopric of Astorga), by Manuel Sudrià, and (of Orense) by Joseph Cornide.

locks, and feed these rivers, which teem with trout and other fish, whilst the woods and aromatic wastes abound in game (*caza mayor y menor*) of all kinds. Here grow hay, turnips, and potatoes, rare productions in the *tierras calientes*; while the verdurous meadows and thyme-clad hills afford pasture for flocks of sheep, to tend which is one great occupation of the simple primitive natives. This fertile and beautiful valley, shut out, as it were, from the world, attracted the notice of the recluse of the 7th centy., who here found nature enthroned in loneliness, whilst the hermit's simple fare—water and herbs—was abundant. Accordingly the *Vierzo* became a Thebais, and rivalled the holiest districts of Palestine in the number of its sanctuaries and saints, which, says Florez ('Esp. Sag.,' xvi. 26), God alone, who can count the stars of heaven, could enumerate. The first founder, A.D. 606, was San Fructuoso, the son of the count or petty sovereign of *El Vierzo*,—a sheikh shepherd, whose wealth consisted in herds and sheep; his heir preferred flocks of holy monks. Having surrendered his worldly goods, he settled in the *Puerto de Rabanal*, and founded the convent of *Compludo*, situated at the foot of Monte Foncebadon, near the source of the rio Molina. The fame of his sanctity, and the number of his miracles, attracted so many disciples, that Fructuoso, to escape the pressure from without, retired from one cave to another, and once was nearly killed, having been mistaken for a wild beast by a hunter. His biography was written by Valerio, one of his disciples. At the Moorish invasion these Christian valleys were ravaged, the monks dispersed, and their edifices destroyed; but the *religio loci* was indestructible, and when the Gothic kingdom grew in strength, a second founder arose about 890 in the person of San Gennadio. The infinite number of early monasteries is referred to in the 'Esp. Sag.,' xvi. Some of them have crumbled away from sheer age, others have been converted into parish churches for their respective hamlets, and many were burnt by the invaders.

To the military man the *Vierzo* is interesting as being the line by which Soult retreated in 1809, after he was so signally surprised and so soundly beaten at Oporto by the Duke.

Convents and Excursions in the Vierzo.

Although Villafranca is the most central point from which to start upon a walking or riding tour, yet Ponferrada, Puebla de Sanabria, and Puente de Domingo Florez form also equally convenient starting-points, the above named towns being placed respectively around the circle within which these monasteries and trout-streams are enclosed. The chief monasteries are the following, viz., *Santiago de Peñalva* and *Carracedo el Real*. The best trout-streams are the Tera, Eria, Tuerto, and Orbigo—tributaries of the Esla—and the Cabrera, Burbia, and Cua—tributaries of the Sil.

(1) The artist should by no means omit to make an excursion when at *Ponferrada* to the highly interesting sites of San Fructuoso and San Gennadio, early monasteries. *Santiago de Peñalva* is one of the earliest monasteries in Spain. This excursion takes 3 days. Leave Ponferrada early with horses or mules and a local guide. After crossing the river Boeza, an hour's riding will bring the traveller to *Molina*, a village placed on the river of the same name, a tributary of the Boeza, which flows from the *Puerto de Rabanal*. From there the mountains are ascended by a bridle-road used by the Maragato carriers from Ponferrada to Madrid. This leads to a steep path to the river *Molina*, which divides itself into two streams flowing into the valley, between which is the spur of the *Puerto de Rabanal*. Shortly after the village of *Compludo* is reached, most delightfully situated at the entrance of a narrow plain watered by a stream and shaded by fine walnut-trees. The only thing which remains of the monastery is the Church, an unpretending building with a handsome roof in the chancel—late Gothic. Leaving *Compludo* by a steep path to

the ridge of the mountains on the N. side, the views from which are superb, *Espinosa* is reached. It was formerly the site of an ancient monastery, the only thing which now remains is the Romanesque tower in the church. From there to *San Cristobal*, where rough accommodation may be found to pass the night. Start early next morning over fine heath-clad mountains, from which the river *Ora* flows through a valley S. to N., to the village of *Peñalba*. Outside the church is unpretending. It was built circa A.D. 931–951 by Bishop Salomon to enclose the saint's mortal remains. This edifice is mentioned in documents of 1078–1163, and was found perfect by Florez in the 18th centy. The plan and description he gives is, however, inaccurate. (For further details, consult the 'Gentleman's Magazine,' Feb. 1865.) This interesting church is an oblong building, 40 ft. long by 20 ft. wide, divided into a nave and chancel of nearly equal dimensions by a horseshoe arch, supported on marble pillars projecting from the side walls, over which a wall is carried to the roof, pierced near the top by an opening with another horseshoe arch. The roof of the nave is a round vault, the chancel rises to a square lantern, the wooden roof of which is flat, and shows traces of colour. The windows throughout the building are small square holes; the main entrance to the south of the nave is formed by two horseshoe arches, supported by marble pillars; one stands in the middle: the whole is supported inside by a larger arch of the same shape. At E. and W. there is a semicircular apse with a dome. All the pillars inside are of marble with ornamented capitals. The eastern apse contains the high altar—that to the W. plain stone slabs, the tombs of San Gennadio and San Urban. One of the jambs of the N. door has an inscription to an Abbot Esteban, A.D. 1132. Another inscription near the main entrance runs thus: "IN ERA CXLIII. POST MILLESIMAM ET VII IDUS MARTIAS CONSECRATA EST HÆC ECCLESIA IN HONOREM SANCTI JACOBI APOSTOLI ET PLURIMORUM. A.D. 1105." The date

given renders it evident that the church must have been reconsecrated at that date. *Santiago de Peñalba* is the only specimen of a Christian church built originally in pure Moorish style. It is coeval with the sanctuary of the Mosque at Cordova, and not unworthy of it.

Half an hour's walk from the church is the cave *Cueva del Silencio*, where San Gennadio retired during Lent; on the 25th of May it is much resorted to by peasants from all parts of the Vierzo.

From *Peñalba* continue 4 miles north through forests amidst splendid scenery to *San Pedro de Montes*, the second retreat of San Fructuoso. This village is beautifully situated by a gorge which descends the valley, from beneath the heights of the *Sierra de Aguiana*. The monastery is in ruins. The church Romanesque. Here San Gennadio died, and bequeathed to the convent his curious library. Morales saw some of the books ('Viaje,' 173), but they had then been much injured. Above *San Pedro*, on the mountain, is a chapel consecrated to the Virgin, to which many resort on the 15th of August. From *Montes*, descending to the *Ora* by a lovely valley through vineyards, *Ponferrada* is reached—a ride of about 9 miles.

(2) An excursion may also be made on the rt. bank of the Sil to the Royal Cistercian monastery of *Carracedo*, on the l. bank of the Cua. Founded in 990 by Bermudo II. for the place of his sepulture, it was restored in 1138 by Sancha, daughter of Queen Urraca. Although sadly out of repair, it preserves still remains of great interest, such as the remains of the original doorway, upon which is represented the figure of Christ and emblems of the Evangelists, and on each side two interesting statues of Abad Florencio and the Emperor Alfonso VII. The Sala capitular is interesting, and part of the convent, which is said to have been the royal palace. The whole building is Romanesque architecture of the 12th centy. The archives were burnt during the French invasion, and the library was numerous before the monks, as Morales tells us ('Viaje,'

170) had given them away for old parchment.

(3) Take a local guide and make your way to *Puebla de Sanabria*, a two days' journey (about 50 m.) across the mountains by San Cristobal, above which are magnificent views of the Vierzo and Asturian chain, extending from the Galician mountains to the Picos de Europa. Thence to Truela, a poor mountain hamlet with a miserable taverna, where, however, bacon, eggs, and wine may be obtained. From Truela a rough and steep path across the sierra descends to Donei, 8 m. from Sanabria. From *Puebla de Sanabria* ascend the *Tera* to the *Lago de Castañeda*, distant about 8½ m., the reservoir of that sweet river, which rising in the mountains behind, near the *Portillo*, after flowing about 7 m. into its charming *cueva*, falls into the lake, hemmed in by a horseshoe of hills; these are the spurs of the slaty and often snow-clad *Segundera*, whose reflected outlines bathe themselves in the clear water. This crystal loch, like the filled crater of a volcano, is about 4 m. round, and of unknown depth. The trout are noble in size, inexhaustible in number, and when in season piuk as chars. A boat and an attendant may be hired at the prettily placed village (Pop. 300). A castle, built by way of fishing-box for the old Counts of Benavente, on an island, has been repaired by the present Duke of Osuna. The Bernardine monastery, founded in 952. and accidentally burnt, was well placed with a warm S.E. aspect on the mountain slopes.

From the *Puebla de Sanabria* to *Astorga* is 44 m.; attend to the provend: the scenery is wild and grand, and the rivers beautiful. Return to *Remesal*, 3 m., and thence by *Carbajal de la Encomienda*, 6½ m., to *Muelas*, in a plain near which are some iron-mines and wild shooting; then cross a ridge to *Castro Contrigo*, 10 m. (Pop. 800), placed under the snowy *Telado* and *Peña Negra*, and on the picturesque and piscatorial *Eria*.

From the *Puebla de Sanabria* the lover of sweet-aired highlands may

cross the *Sierra to Puente de Domingo Flores* by *Vigo*, ascend the *Vega de Tera* to the *Portillo*, keep then to the l. to the *Fuente de los Gallegos*, and thence to *Campo-Romo*, descending by *San Pedro de Trones* to the bridge over the *Cabrera*. This village, a good fishing-quarter, lies under the *Campo de Braña*, near the confluence of the *Cabrera* and *Sil*; the former comes down from the ridge of the *Cabrera*, a district divided into *alta y baja*, whence the waters part, flowing E. and W. Thus the *Eria* descends in a contrary direction to the *Cabrera*. The whole of the *Cabrera* may be fished up, turning at its bend near *Robledo* up to the reservoir lake at *La Baña*.

There are several routes E. from the *Puente de Domingo*; first either follow the rt. bank of the *Cabrera* to *Larilla*, and then ascend the *Cuestu de Llamas* to *Odollo*, and so on to *Castrillo* and *Corporales*, descending by *Truchas* (the name tells its produce) to *Quintanilla* and *El Villar*; then crossing the *Eria* ascend to *Torneros*, whence either proceed N. to *Astorga* or W. to *La Bañeza*. From *El Villar* the angler might fish down the charming *Eria*, keeping on the l. bank to see the monastery of *San Esteban de Nogales*. Or on leaving *El Puente de Domingo* the *Cabrera* may be crossed and the ascent gained to *Robledo sobre Castro*, and thence up to *Piedrafita*, descending to *Lomba* and reascending to the beautiful *Portillo de la Baña*, and thence to *La Baña*, and over the *Cabrera* ridge to *Truchas* and *Castro Contrigo*.

(4) Other excursions are to be made from *El Puente de Domingo*; first to the W.: cross the bridge over the *Cabrera*, and then pass the arrowy *Sil* to the rt. at *Puente Nuevo*; go on to the *Barco de Valdeorras*, 6½ m., where the kingdom of Galicia begins; hence 6½ m. more to *La Rua*, a village of some 300 souls. The bridge over the *Sil* is of Roman foundation, and is termed *Cigarrosa*, a corruption of *Sigurra*, the ancient town which once stood here. Quitting now the road to *Orense*, make for *San Miguel de Monte Furado*, the

"pierced hill," which lies about 8 m. on the r. bank of the Sil. The mountain rock by which the course of the river was impeded, called by the Romans *Mons Lavicus*, was dedicated to Jupiter, as an inscription on it recorded. It is tunnelled through for the space of some 300 yards, a work of uncertain object, and wrought, some imagine, for the purpose of draining the upper country, while others deem it a shaft cut by miners in search of gold.* To this day diminutive nuggets are found in the rude washings, not diggings, of amphibious pauper gold-fishers. The *Sil*, an ancient and common name for rivers (Hirt. B.A. 57), is derived from *Silix*, the flints of their beds.

The Roman road crossed the Sil at *Cigurrosa* and continued to *Laroco*; the windings and elbow turns are called *los Codos de Ladoco*, a corruption, according to Molina, of Navico, whence *Larouco*.

Leaving *Villafranca del Bierzo*, the diligence-road traverses a broken country: presently obs. the ruins of two old castles, formerly belonging to the Templars, which crown the summits of two hills.

7½ *Ruitelan*. Pop. 160. This hamlet is situated in the *Valle de Vulcarce*, and at the foot of the Aldine pass *el Puerto de Piedrafita*, which scales the mountain barrier of Galicia. The *Burbia* to the l. forms the perfection of a trout-stream, and a pleasant, brawling companion to the dusty highway. The summit-level of the pass of *El Porto* (3350 ft. above the sea) is now naked, and the road descends to the village of

17½ m. *Santa Maria de Nogales*. Pop. 210. Here girls await the diligence with tumblers of delicious new milk and glasses of water.

The ascent commences again and continues to *Santa Isabel*, where the slate-roofs are kept down from the occasional hurricanes by heavy stones. The grand limestone road now winds up the heights, with tremendous precipices to the rt. and a mountain stream

* Consult 'Esp. Sag.', xv. 63; Morales, 'Anti.' 16; Molina, 14.

in the valley below; all around the grey rocks are clothed with the cistus and the heath. Soon the fine bridge of *Corculis* is approached, and then crossed; it spans with its three arches a terrific ravine: its creamy-coloured masonry is worthy of the Romans. Here during Moore's retreat the English engineers failed from want of tools in mining the bridge, which, if done, would have prevented the further pursuit by the French. The English threw 25,000*l.* in dollars down the precipice to the rt. before continuing their retreat.

13 m. *Sobrado de Picato*. The *Rio Tordia* and the *Rio Mera* are crossed. The country now becomes a little tamer and more English in its character. As we descend into the plain the beautiful Mino is seen to the l., winding along through pleasant meadows and through the wooded country around Lugo. A steep hill is now ascended by a poplar-lined road to Lugo. This hill is a rendezvous for beggars, and here the traveller will be pestered by scores of lame, halt, and blind: some make discordant noises upon a fiddle or a flute, others—hoary old vagabonds—have their tattered rags hitched together by huge scallop-shells, and profess to be pilgrims on their way to or from the shrine of St. James in Santiago. Lugo is entered by the Calle San Roque, and the diligence draws up for ¾ hr.'s bait at the Fonda in the Plaza.

11 m. *Lugo* (*Inns*: Fonda de Covos, Fonda de Cocina,—both pretty fair).

Post Office.—In the Plaza Santo Domingo, close to the hotel.

Bookseller and Publisher.—Soto Freire, Calle de San Pedro, No. 31. Here can be obtained many local works.

Lugo (*Lucus Augusti* of the Romans), the most central town in Galicia, is 1930 ft. above the sea-level, and has a Pop. of 22,814.

Lugo is nearly a square, with the corners rounded off. The very interesting *Roman Walls* resemble those of Astorga; they are the finest in Spain, being 30 to 40 feet high, and above

20 thick, and are defended by semicircular projecting buttress towers, which do not rise much above the line of circumvallation; many of the curious upper watch storeys were taken down by bungling engineers in the civil wars, on the pretence that they could not stand the firing of the wretched cannon, which luckily never were used, or they assuredly would have burst. But, if the defences are bad, the walk on these walls round the town is good, and here the ivy, a creeper rare in the torrid parts of Spain, mantles the masonry. The oldest portion, with solid Roman granite work, is best seen near the Puerta del Carmen.

Lugo, once the metropolitan, is now suffragan to Santiago. The see, founded by the Apostle himself, was restored in 734 by Alonso el Católico.

The Cathedral was built in 1129 by Don Ramon, husband of Queen Urraca, with the two lateral aisles lower than the central. The exterior was modernised in 1769 by Julian Sanchez Bort; the granite façade and statues are heavy: observe in the pediment Faith holding the Hostia. The tower to the N. has a paltry pigeon-house top and a chiming apparatus of iron, so common in the Netherlands, so rare in Spain. The towers to the S. remain unfinished.

The N. doorway is of the same age as the earliest part of the ch. Obs. the curious design of its iron hinges, and the figure of the Saviour seated in the mythical *Vesica Piscis* in the tympanum, and the Last Supper carved on a pendant below it.

The interior has low arches on each side, with a gallery above, and below rows of confessionals, with the names of especial tutelars over each. The *illeria del coro*, of good walnut carving, is by Francisco de Moure of Orense, 1624. The bishop's seat bears the arms of Alonso Lopez de Gallo, who defrayed the cost. This cathedral is privileged to have the consecrated Host always exposed (manifestado), an immemorial right shared only with San Isidoro of Leon; but here the Host is exposed day and night, whilst in

San Isidoro it is withdrawn from public view at Ave Maria to be again exposed at day-dawn. The high altar is here inclosed with glass in a tawdry theatrical manner, the painted oval, with angels of white marble and gilt wings, being especially vulgar. Two priests are always in attendance, night and day, at faldstools on either side of the capilla mayor in front of the altar. In reference to this privilege, Galicia bears the *Host* on its shield, and Lugo "two towers supported on lions, and the consecrated wafer in a monstrance." In other Spanish churches the *Hostia* is put away in a tabernacle, except in those great cities which have the privilege of the *cuarenta horas*, or exhibition of the wafer in different churches for 40 hours, when the same spiritual benefits may be obtained by praying before it, as by an actual pilgrimage to St. Peter's. This spectacle and privilege was first introduced at Valencia in 1697, having been established at Rome in 1592 by Clement VIII. Thus is reversed the custom of the pure primitive Church, which almost concealed the sacramental emblems from all except the initiated. At Lugo the incarnate *Hostia* is always lighted up and manifested in a glass *viril*; one made by Juan d'Arfe was given in 1663 by Bishop Castejon.

The *Baldaquino* is supported by coloured marble pillars and gilt capitals; behind, in a modern circular chapel overcharged with ornament, is a statue of the Virgin, *Maria de los ojos grandes*. The ecclesiologist may visit the Church of the Capuchins and the Church of St. Domingo, both of them near the hotel.

Visit the fine arcaded *Plaza de la Constitucion*, and also the small triangular *Plaza del Campo*, in both of which the artist will observe the picturesque groups at the curious old fountains, and study the varied costume of the peasantry, who here sell their market produce, crouched under huge umbrellas of every colour. Notice how the water is conducted from the ill-contrived spouts into the water-

jars, by means of long tin tubes which each one carries in the hand.

The old walls have been rendered available as a broad public walk, which is one of the pleasantest promenades imaginable, in the early morning especially, when the cool wind comes stealing down from the distant sierras.

The river Miño (called by the ancients *Minus* from the vermillion found near it) is the glory, not only of Lugo, but of Galicia. It rises not far from Mondoñedo, and flows S. to Orense and Tuy, forming the boundary on the side of Portugal. The fishing in it and its tributaries is good, especially for salmon, *saralo*, trout, and lampreys; the latter were sent to the epicures of old Rome. In 1791 a project was formed to render the *Miño* navigable, but nothing was done beyond a *memoria* on paper by Eustaquio Giannini. Some remains of the Roman *Thermæ*, and of a dyke against inundations, testify their former magnificence. The present baths, which have been recently much improved, are placed on the l. bank of the Miño, about 10 minutes' walk outside the gate of Santiago: the season is from June 15 to Sept. 30, when they are beneficial in cutaneous and rheumatic disorders. The pauper patients pay *dos cuartos* for the liberty of immersion, and they lie like pigs or porpoises, in the steaming waters among the loose stones. Hard by is a mineral spring which contains nitre and anti-mony.* In the town, in the *Calle de Buñales*, was discovered (Sept. 1842) a Roman mosaic pavement, with water cisterns, a colossal head, fish, &c., a small part of which can be seen underground at an apothecary's shop. Other mosaics of the same kind may be seen by applying to the porter of the Ayuntamiento.†

* Consult the 'Análisis,' by Dr. Sanjurjo y Monquero: Lugo, 1817.

† See for particulars, the 'Apuntes' by T. J. Armesto, 4to., Lugo, 1843. Roman gold coins are also found.

ROUTE 47.

LEON TO OVIEDO—RAILWAY AND DILIGENCE. 71½ m.

Leon: Rte. 45.

15½ m. *La Robla* Stat. Pop. 1200. Here the rly. ends. The beautiful trout stream, *La Vernesga*, fills the valley with verdure.

5 m. *Pola de Gordon* Stat. Pop. 300.

6 m. *Villamanin* Stat.

7 m. *Busdongo* Stat. Pop. 150. Posada tolerably clean and reasonable. Diligences await the traveller for Pola de Lena. The defile *Puerto de Pajares*, the portal of the tremendous mountain wall which divides Asturias from Leon, is now entered. The passage becomes so narrow that the torrent can barely flow through: the road is carried along a superb causeway erected at a vast expense. The road ascends through a chaos of rocks pierced here and there by the railway works of the line of Asturias. Pillars are placed to mark the road when covered over by wintry snows.

4½ m. *Arzas*. A miserable hamlet, which contains a very perfect Romanesque church encased in the modern buildings of the monastery to which it is attached, where monks were established to succour passengers as at Mount St. Bernard.

La Pedrosa, the highest point of the Puerto, 4468 ft. above the sea, is the frontier line between Asturias and Leon, and hence the road descends by steep zigzags to

2½ m. *Pajares*. Posada. Pop. 200. This is the region of clouds and cold; the stony heights around seem to defy all further progress. The country now traversed is of a Tyrolean character. The scenery is splendid: even the highest peaks are covered with vegetation. The valleys are most fertile and

clothed with trees. The rivers and brooks are clear as crystal and full of trout.

13½ m. *Pola de Lena* Stat. Pop. 300. Poor Inn. 2 m. south is the interesting hermitage of Santa Cristina de Lena, which on no account should be passed by without a visit by the artist or archaeologist. This ch. was built in the 9th centy., and is one of the most perfect bnildings of the Asturian Monarchy. The internal decoration resembles Naranco. The plan is cruciform, and most uncommon, and could be adapted with advantage for a private chapel. The E. and W. ends are reached by several steps. Especially observe the curiously carved slabs which form a reredos to the lower altar, and screen to the upper, and the rude internal masonry. Obs. the arcade along the nave, ornamented with animals. The scenery reminds the English tourist of Devonshire.

[5 m. *Ujo*. Here is an interesting Romanesque church of the 13th centy.]

4 m. *Mieres del Camino* Stat. Tolerable Posadas. Pop. 290. Visit the ferruginous springs *de la Salud*, near which are iron, cinnabar, and coal mines, worked by Belgian companies. From this charmingly situated village the zigzag course over a limestone ridge leads, by the Puerto de Padron, to

4 m. *Olloniego* Stat. Pop. 600. Its fine bridge of five arches was constructed upon old Roman foundations by Manuel Reguera Gonzales. Obs. here the older ivy-clad bridge which stands high and dry in the meadow, the fickle stream having been untrue to its bed as at Coria.

Ascending to the summit of the pass the mountain capital of the Asturias is seen below. A stone seat near a fountain which gushes from the rock invites the pedestrian to repose and enjoy the panorama : below glides the charming *Rio Nalon*, on the banks of which the angler will find himself at home.

Las Legadas Stat.

OVIEDO.

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§ 1. HOTELS, CHAPEL, THEATRE, CASINO, PROMENADES.

5 m. *Oviedo* Stat. Inns : Fonda de Luisa, excellent ; Fonda de Madrid, good, 25 to 30 reals per day ; Fonda Nueva, both in the Calle de Campomanes ; Fonda de Paris. Pop. 29,463. There is an Evangelical church, a good Theatre, an elegant Casino, and pleasant promenades, the most frequented of which are the Pasco de San Francisco, the Bombe, and the Jardin Botanico. Oviedo is the residence of the provincial authorities, the seat of an university and the see of a bishop, founded by Alonso el Casto, in 810. The cathedral, at first a metropolitan, afterwards became an *Iglesia exenta* (an excepted ch.), i.e. not a suffragan to any archbishop. The name Oviedo is very questionably said to have been derived from the rivers *Ove* and *Diva*, near which Pelayus defeated the Moors. Previously to 791 the Gothic princes resided at *Cangas* and *Praria*, until Alonso el Casto made this place his court and capital, and founded the see in 810.

§ 2. CATHEDRAL.

The Gothic Cathedral is an elegant cruciform structure, in the perpendicular style. The present edifice was built by Bishop Gutierrez de Toledo (1388) on the site of a previous ch. founded by Froyla in 781, and enlarged by Alonso el Casto in 802. The *Camara Santa* is all that remains of the old building. The W. façade of the present ch. is striking. A noble balustraded portico of richly ornamented arches stands between two towers, only one of which is complete. It rises about 200 ft., and is richly adorned with buttresses, crocketed pin-

nacles, niches, and open parapets. The chapter, in 1575, added an open filigree pyramidal spire—rather low in proportion—instead of finishing the opposite larger and incongruous tower, which is carried up to the height of the nave. Obs. the singular arch of the northern tower. In the interior a gallery runs under the clerestory. The *retablo* of the high altar, divided into five tiers, dates from 1440. A modern gilt wooden custodia replaces the former one, which, with a silver *reja*, was melted by the French. The *illeria del coro* is ornamented with inlaid marqueterie. The *reja* good. There is some superb painted glass in the clerestory.

All the lateral chapels are disfigured with *Churrigueresque* and modern abominations. In the *trascoro*, the elegant Gothic centre has been whitewashed, while on each side incongruous altars of dark marble have been erected in a bastard classical style. The chapels at the *trasaltar* are abominable. Here was that of the Virgin, which was the Escorial or burial-place or *Pantheon* of the early kings. This portion of the original building was pulled down in 1712 by Bishop Tomas Reluz, who substituted the present contemptible *Churrigueresque* abortion. The *Cimborio* is overcharged, and the low pillars, and Corinthian pilasters, and heavy disproportionate cornice, are gross failures. This spot is now called *La Capilla de Rey Casto* (Alonso II., ob. 843), where here lies buried, with many of the earliest kings and princes, to wit, *Fela I.*, Alonso el Catolico, *Ramiro*, *Ovito I.*, era 944, Alonso el Magno, *Garcia I.*, Doña Geloira, wife of *Bernado*; *Urraca*, wife of *Ramiro I.*, Era 959, &c. Six niches in the walls contain stone coffins. The original sepulchra, epitaphs, and inscriptions, so carefully described by Morales, have been ruthlessly swept away, and now a paltry modern tablet records their time-honoured names. The gorgeous shrine of *Sa. Eulalia*, the patroness of Oviedo, lies to the N. near the entrance; her body rests in state in the *Capilla mayor*. The cloisters are small, but

offer elegant specimens of decorated tracery; the windows are in a good pointed Gothic.*

Between the cathedral and the cloisters stands the great object of veneration and most interesting piece of antiquity in Oviedo, the *Camara Santa*, or the original primitive chapel of *San Miguel*, which is the second oldest Christian building after the Moorish invasion. It was built by Don Alonso el Casto in 802 as a receptacle for the sacred relics, which had been transported from Toledo at the time of the Moorish invasion. It is raised from the ground to preserve the relics from damp. Beneath is a chapel dedicated to St. Leocadia. The *Camara* is approached from the S. of the cathedral by 22 steps to an ante-room with a finely groined roof which springs from 6 richly foliated capitals; 12 statues of the Apostles, richly sculptured, are attached to the pillars. The pavement of this part is richly tessellated, and resembles those of Italy of the 9th centy., and especially the Norman-Byzantine works in Calabria and Sicily. This holy of holies was once lighted up by magnificent silver lamps, which were carried off by the invaders. The devout kneel before a railing while the holy relics are exhibited at 8-30 every morning.

Obs. the waggon-vaulted roof of the chapel 26 ft. by 16. It is borne by arches supported by quaint statues of the 12th centy. The inner *sanctum sanctorum*, slightly raised, is probably the identical building of the chaste king.

The *Arca*, or chest, in which they are kept, is made of oak, covered with thin silver plating, with bassi-relievi of sacred subjects, and an inscription round the border, which refers to the contents and appears to be of Byzantine manufacture. For its history consult Morales. The relics themselves, of which catalogues are presented to those who visit, are even more remarkable than the ordinary collections of such objects; but the settings and or-

* Consult 'Teatro Ecclesiastico de Oviedo,' Gil Gonzalez Davila, 4to., Mad., 1695; and 'Patrocinio Medrano,' 2 vols. fol., Oviedo, 1719.

naments of many of them are superb specimens of silversmith's work. Obs. two ivory diptychs. In one of these there is a figure of Christ on the Cross, most rudely executed. The feet are separate and not nailed to one another. The figure exactly resembles the Cristo do las Batallas of the Cid at Salamanca—11th centy. In a small case is kept the *santo sudario*, or shroud of our Saviour, which (three times a year, and on Good Friday when the bishop preaches) is displayed from a balcony that was barbarously cut out of the staircase of the *Camara Santa* in 1732. Look at the portable altar, shaped like a book, encased with silver, and decorated inside with ivory carvings, and certainly a work of the 10th centy. Next notice the cross of Pelayus, made of Asturian oak (*La Cruz de la Victoria*), which he bore as a banner at the battle of Covadonga. It is encased in a magnificent filigree-work made at Gauzon, a village 14 m. from Oviedo. The coeval inscription records that it was given by King Adefonsus et Schemena (Ximena), era 946 A.D. 908. Older still is that which was made circa 880. It is studded with antique cameos. It is shaped like a Maltese cross, enriched with gilt filigree-work, of a Byzantine character, and is set with uncut precious stones. The four arms are thus inscribed: "*Susceptum placide maneat hoc in honore Dei offert Adefonsus, humilis servus Christi. Hoc signo tuetur pius, hoc signo vincitur inimicus; quisquis auferre presumpserit mihi fulmine divino intreat ipse: nisi libentis voluntas dederit mea. Hoc opus perfectum est in era DCCCXLVI. A.D. 808.*" This cross, therefore, and that at Santiago, are indubitably more than a thousand years old.

Visit the fine old library of the cathedral, of which many MSS. really came from Toledo. Enquire for a curious illuminated MS. of the 12th centy., with drawings of the officers of the royal palace: *El Libro Gotico*, or *de Testamentos*. The rich illuminations represent the costumes of the period, and are very interesting. The character of the illuminations corresponds with the frescoes on the roof of

the Pantheon at Leon. Many curious MSS. may also be looked at, among them the will of Alonso el Casto. Ask also to see the fine Roman consular ivory diptych. The busts are well carved in low relief outside the leaves. The register books of deeds, &c., which are kept in most Spanish cathedrals and convents, are here called *Tumbos*; in Aragon they are called *Libros Cabreos*, but the usual name is *Libros de Becerro*, from the calf binding. (*Becerro* is the diminutive of the Arabic *Baccara*, an ox; *Vaca*; Latin, *Vacca*.)

§ 3. CHURCHES.

Oviedo, as might be expected, contains some of the most ancient Christian churches in the Peninsula.

The finest specimens exist on the lofty hill of red sandstone called *La Cuesta de Naranco*, which rises on the opposite side of a valley to the N. of Oviedo, about 2 m. The *Santa Maria de Naranco*, which no traveller should omit seeing, is still used as a parish ch., and the curate lives in a portion of the building, contrived by the irregular level of the hill side. From this point the view of Oviedo, backed by its mountains, is magnificent. The latest opinion of Spanish critics on this interesting church is that it was originally built by King Ramiro, A.D. 850, for a palace, and converted into a church soon after (v. *Monumentos Arquitectonicos*). The church built in connection with it is S. Miguel de Lino. *Santa Maria de Naranco* has a semicircular stone vault, used as a crypt, similar to the one beneath the *Camara Santa*. To the E. and W. of the crypt there is a rude chamber. The entrance to the crypt is from the S. side. The church is entered by a porch, which stands in the middle of the N. wall. The interior is a simple parallelogram with a chamber at either end, that at the E. being on the level of the nave, that to the W. is raised three steps above it. They are separated by round arches supported by elegant pillars. The ch. is 15 ft. wide and 36 ft. long, exclusive of the chambers. In that to

the E. stands the high altar. Along the N. and S. walls runs an arcade with round arches supported by pillars with carved capitals. The roof is a round stone vault, with bands of groining springing from plain corbels above shields of ornament.* On the capital of one column is a rude sculpture, which is supposed by the vulgar to refer to the female tribute paid to the Moors by Mauregato, ob. 788.

San Miguel de Lino, which stands a little higher up the hill, is of a cruciform plan, with two staircases leading up to a W. gallery for the choir. The arches are round; those over the doorways are of one piece of stone, elaborately carved in low relief. Some of the windows have a singular resemblance to Moorish traceries. Obs. the curious carvings in the doorway. This church is deserted; the key may be obtained from the cura of Sta. Maria.

If the traveller should be at Oviedo on the 25th of July (St. James), he should by no means omit to go to mass to Sta. Maria de Naranco and see the procession go along to San Miguel. The peasants with their offerings following, of cows and heifers, their horns gaily decorated with ribbons; the beautiful scenery, the architecture, and picturesque groups, make a picture which can with difficulty be equalled. The ch., according to Morales ('Viage,' 103), was built by Ramiro I. (circa 850): the architect's name was Tioda, or Fioda. According to Mariana (vii. 13), the cost was paid for out of the spoil taken at Clavijo, where Santiago fought in person; this side of the hill was then covered with houses, which disappeared when Alonso el Magno (circa 935) fortified Oviedo. Morales, in 1572, describes the ruined traces of the palace of Ramiro; several fragments are still encased in the more modern buildings.

The ecclesiologist will not fail to make a pilgrimage to a similar relic, about a mile outside the town on the road to Gijon, built by Tioda, and dedicated to *San Julian* (Santullano).

* For further details, read 'Gentleman's Magazine,' July, 1865; 'Recuerdos y Bellezas de España, Parcerias.'

Externally it is a cruciform church, but the parts of the building which appear like transepts outside are chambers walled off from the rest of the church. It has a nave and 3 aisles. The arches are round, and the Lombard capitals are most interesting. Obs. the short pillars on each side of the altar, and singular capitals: examine the exterior, and the window to the E. The *Nuestra Señora de la Vega*, placed in the sweet valley close to the town, was founded by Doña Gontrodo Perez, ob. 1186, mother of Queen Urraca. She was buried here, and Florez ('Rey. Cat.' i. 300) has preserved her curious Latin epitaph. Obs. the 2 tombs. It has been converted into a manufactory of small arms.

Examine also in Oviedo, near the cathedral, the remains of *la Corte*, the residence of *el Rey Casto*. This, the *fortaleza*, was added by Alonzo III. el Magno, to protect the holy relics from pirates; meaning, no doubt, the Normans, who ravaged the coast in 862. Morales saw and copied the original inscription. The remains of an old tower have quite the Norman character of the period, but the chief part was pulled down to make space for the cathedral cloister.

Adjoining is another ancient church dedicated to *San Tirso*, but sadly modernised. Look at the interesting painting on panel, the only good picture in Oviedo. What this church once was may be inferred from the description of the Bishop Sebastiano: "Cujus operis pulchritudinem plus præsens potest mirari quam eruditus scriba laudare." A double arch, with columns in the exterior wall, is all that exists. Of this early period is *San Pelayo* close by, a ch. which was originally founded by Alonso el Casto to the honour of St. John the Baptist, but the dedication was changed when the remains of San Pelayo were placed here by Ferdinand I., in 1023 or 1053. This St. Pelayus (who must not be confounded with the restorer of the Gothic monarchy), this Shant Pelay of the Moorish annalists, was the nephew of

a Bishop of Tuy, who, taken prisoner by the Moors at the battle of Junquera, was left at Cordova as a hostage for the prelate, where he was put to death for resisting the unnatural kalif in 925.* In the *Ch. of San Juan*, obs. the billet moulding round the front: near it is the huge convent of *San Vicente*, founded in 1281 for Benedictines by the abbot Fromestano, as a double monastery for monks and nuns. Ask to see the cell of Padre Feijoo, one of the brotherhood, whose critical essays, about a centy. ago, dispelled some of the gross popular errors of Spain.† See also a fine Romanesque entrance to the *Church of Sta. Clara*.

Near San Juan also is an old pilgrim hospital, once the palace of Alonso III. The *Casa Consistorial* in the Plaza Mayor is a handsome edifice of the time of Philip II.

§ 4. UNIVERSITY—OLD HOUSES.

The *University* is a plain square edifice, and has a museum attached of provincial fauna and mineralogy. N.B.—Notice the specimen of the Asturian bear. There are also some pictures, and a library of 12,000 vols.

The domestic architecture of Oviedo, with projecting roof, is suited to the damp climate. Among the deserted mansions of the nobility, visit that of the Duque del Parque, now a *fabrica de armas*; that of the Marquis of Campo Sangrado, a fine square building, in which Gen. Bonnet lived, whose atrocities are recorded by Toreno (xi). Visit also the *Casa Solar* of this *historian*, whose family is one of the most ancient of the Asturias. The *Calle de la Plateria* has some Prout-like bits.

On the wall outside Oviedo, and near the gate *Nocera*, is encased a black marble monument to Jovellanos, placed opposite the road to Gijon,

* For the lad's legend see 'Antiq. du Tuy,' Sandoval, p. 62; and for hints how to paint him correctly, consult 'Pictor Christianus,' Ayala, vi. 18.

† His 'Teatro Critico Universal,' his 'Cartas Eruditas y Curiosas,' with replies, rejoinders, &c., "more Hispano," till 19 vols. 4to., and have gone through many editions.

the native town of that enlightened patriot, of whom the *Asturias* may well be vain.

§ 5. WALKS—EXCURSIONS.

Walks, Excursions, &c.—One of the pleasantest walks near Oviedo leads to the former imposing convent of *San Francisco*, founded it is said by St. Francis himself, and now converted into a hospital for some 200 patients. In the convent cloister admirers of "el Rey casto" may read the inscription on the blooming portrait of Santo Elceario and Santa Delfina, "que vivieron siendo casados, en perpetua castidad sin apartar lecho."

The view from the stone where criminals are shot is charming, looking over the aqueduct and *San Miguel de Lino*. In the hospital church look at the chapel of the *Marqueses de Valdecamara*, and read the items of the offering of corn and beef payable for saying a soul mass on the *dia de difuntos*. This *Paseo* is on holidays frequented by the lower classes, who sing and dance their peculiar circular evolutions: the words of their fight-provoking songs, *viva Pravia! viva Piloña!* refer to Pelayus and his victories over the Moor. Sunday is a grand day for the dressing and dancing of the peasants who flock into the town. Obs., on the market *plaza*, the fair, fresh complexions of these brown-haired, blue-eyed daughters of the Goths, whose long locks are plaited in *trenzas*. They carry their water-vessels and baskets with the upright gait of a Hebe. The men wear a peculiar black cap or *montera*, and are fond of a most artistic yellow cloth.

The sketched may also walk out on the Santander road, and look back on the imposing jumble which is formed of San Vicente, San Pelayo, the old tower and cathedral. The Santo Domingo, on the Leon road, with its groves, has also become a hospital. The Asturian mountains, as seen from the *Campo Santo*, are very grand. Walk also to the *Bajo volo*, and look

at the charming junction of the *Nalon* and *Aller*. Take tackle.

Walk out to *Las Caldas*, Calidas, the warm baths, $3\frac{1}{2}$ m., charmingly situated *en el río de abajo*. The buildings were erected in 1731–80, by Manuel Requero Gonzalez. (The season from June 1 to Sept. 30.) Close by are the ruins of the castle of Priorio; the church is worth a visit.

Oviedo, like *Lugo*, is the centre of many communications, bridle-tracks mostly, but extremely picturesque, whether running along the coasts or inland. An excellent road goes from Oviedo to Rivadesella, viâ Arenas, in 10 hours; Arenas to Cangas de Onís, $\frac{1}{2}$ an hour. From Rivadesella to Llanes there is a new road in construction; the present one is driven in 4 hours. From San Vicente to Santander stat. or Torrelavega stat. diligence daily. *Diligences* leave daily Oviedo for Llanes at 6 a.m., 10 hours. Geologists should be told that in the neighbourhood of *Oviedo* are some of the richest and most extensive coal-fields of the Peninsula; make therefore a détour into the *Concejos* of *Siero*, 8 m., and *Langreo*, 12 m., ascend the beautiful *Nalon* to *Sama*, 12 m., which is the centre of the coal districts; here exists the large foundry of Duro & Co.; near the Marquis de Campo Sagrado has a fine old castle, and hence to *Siero*. The *Nalon* flows through vast deposits of coal, which, like many other buried treasures in Spain, have long been neglected by the natives until the foreigner came to do the work. The peasants used to scrape out a little, and carry it on muleback to Gijon, where a load, worth 8d. at the pit, sold for 2s. A rly. now connects *Sama* with Gijon. The first extensive mines were opened by Señor Alejo Aguado about the year 1838. This establishment at *Nalon* is one of the most important of all the native and foreign companies which are at work here. Lower down on the *Nalon* is the district formerly belonging to the English company. The coal-beds in some places run 13 feet thick, but the average is between 3 and 4; it is of medium quality and free from sulphur,

but cannot compete with the English, notwithstanding the high protective duty.

Up the valley of the *Nalon* the road continues to *Pola de Lavrana* (decent *Inn*), whence the artist and angler may make charming excursions into the *Concejos* of *Aller* and *Caso*.

ROUTE 48.

OVIEDO TO SANTANDER, BY GIJON. RAIL AND DILIGENCE. 116 $\frac{1}{2}$ m.

Three trains daily.

Oviedo Stat.

Lugones Stat.

Lugo Stat.

Serin Stat.

Verina Stat.

Gijon Stat.

13 $\frac{1}{2}$ m. *Gijon* Stat. Terminus. *Inns*: Fonda de la Iberia, in the same building as the Casino, in the Cuatro Cantones; French cuisine. Fonda del Comercio, good. Pop. 15,000.

Theatre, near the Instituto-Campos Eliseos.

This, the most important of the Asturian seaports, is built on a projecting low peninsula headland, under the hill of Santa Catalina. From the pier at Sta. Catalina the sea view is splendid. It has gained immensely in importance of late years. It is the *Gigia* of the Romans. The name *Gyhon*, "valley of grace," is Syrian. The Roman town was used by the Moors as a quarry, from which was taken the material to construct the frontier defence. The town then occupied the area of the suburb of Cima de Villæ. After the loss of the Battle of Canicas, its Moorish governor, *Munura*, surrendered the town to Pelayus, who entitled himself Conde

de Gijón: it subsequently became strong enough to beat back the Norman invaders in 844. In 1410 it was rebuilt by Lucas Bernaldo de Quintana.

Entering the town at the gate *del Infante* (the Child), erected by Charles III. in commemoration of Pelayo, the handsome street *Calle Corrida* leads down to the mole and port. The *Parroquia de San Pedro* is small; the statues in it of the tutelar and of our Saviour are carved by Antonio Borja. Obs. the miserable monument erected to Gaspar Melchor Jovellanos, a benefactor of the town and a great and true patriot, born here January 5, 1744: he planned a more suitable ch. for the growing town, and also founded (1797) the *Instituto Asturiano*, with a tolerable library, and fine collection of original drawings collected by Cean Bermudez; the building is unfinished. Jovellanos died a miserable persecuted man at Vega, Nov. 27, 1811. Here was also born Cean Bermudez, the author and excellent writer upon Spanish Art. Here, in the time of Philip II., the Invincible Armada was repaired. The first quay was constructed, 1552-4, by Charles V. A new one was built by Pedro Menendez in 1768, and enlarged in 1859 at a cost of £65,000. This was the port whence Torenó and the Asturian deputies sailed, May 30, 1808, to implore the aid of England to save them from Buonaparte. The tobacco manufactory employs 1300 female hands. The railway workshops, glass works (the finest in Spain), iron foundry, &c., impart great activity to the town. Gijón is considered the second most important port in Spain, owing to the number of vessels which touch there. Its principal commerce is the exportation of coal from *Lanareo*, preserved fruits, fish, and vegetables, iron from *Felguiera*, and filberts, of which enormous quantities are exported to England.

Gijón is a much-frequented sea-bathing resort during the summer months.

Steam Communications to Santander several times a week: to La

Coruña, Vigo, Bilbao, and Cadiz, at frequent intervals: to London and Liverpool, by Messrs. McAndrew, at frequent intervals.

Excursions.

(1) A delightful drive may be taken to Somio; the *quintas*, country houses, are charming: visit those of the Duke of Taranco and Count Revillagigedo.

(2) An excursion may be made by rail to the ironworks of Filguero.

The ecclesiologist may visit *Dera*, 3 m. from Gijón, where there is a ch. built in 1006.

Leaving Gijón, the coast road to Santander ascends and descends in a most picturesque manner.

14 m. *Villaviciosa. Inn*: Fonda de Muniz, good and reasonable. Pop. 1200. This small town is the capital of the district which produces so many nuts (*acellanas*). Visit the church of Sta. Maria, the rose-window at the W. end and windows of the clerestory are very remarkable. Here the lover of old houses may look at La Casa de Vaqueros, in which Charles V. slept, Sept. 19th, 1517, on landing, having supped on fried sardines—the walnut table remains. The cider made here is excellent.

Excursions from Villaviciosa.

[$\frac{1}{2}$ m. E. is *Fuentes*. The church is well worth a visit, it is ascribed to the 10th centy. Enquire at the cura's house for a fine silver ecclesiastical cross.

3 m. N.E., overlooking a desolate valley, is the interesting hermitage of Nuestra Sra. de *Sebrazo*; the church is a good specimen of Romanesque architecture.

1 $\frac{1}{2}$ m. further E. is *Priesca*, a remote village, having a fine church, consecrated in 915, in good preservation. The plan is similar to that of Santulano at Oviedo. Obs. the curious screens of jasper, closing the presbytery, carved into a rude lattice work, which formerly were placed between the side pillars, enclosing in the centre of the church a space destined for the choir,

as at San Clemente of Rome: the remaining fragments are unfortunately lost. The only instance of the kind existing in Spain.

1 m. S. of *Villaviciosa*, at the junction of several fertile valleys, is *Amandi*. The church is one of the most elaborate in the Asturias; it was built in 1134. Obs. the apse, taken down and replaced stone by stone in 1780, finely carved capitals and pointed arches.

5 m. beyond *Amandi*, in the valley on the right, is the monastery of *Valdedios*, founded by Benedictines in the 9th centy. The original church is perfect; it was consecrated by 7 bishops, A.D. 893. In interest it is second to none in Asturias. Obs. particularly the cloister on S. side, with its Moorish windows. Close by is the new church, a spacious Romanesque building, completed A.D. 1218. On the left of the high road, at a great elevation, stands the hermitage of *Nuestra Señora de Arbazal*.

Valdebarzana, 3 m. S. of *Amandi*, is well worth the archæologist's attention: very little inferior is *St. Lazaro de Doraza*, built by Doña Urraca, in the 11th centy., for lepers; it is situated about 5 m. N.W. of *Villaviciosa*.

3 m. W. is *Sariegomuerto*, the church of which is very interesting. The valleys around *Villaviciosa* afford endless rambles; carry sketch-book and rod.]

The road crosses the base of *Capo Lastres* and descends to

12 m. *Colunga* (Inn tolerable), noted for chesnuts and wolves, they come down from the adjacent *Puerto de Sueve*, which rises from the coast to a height of 4000 ft. at the *Pico Pienza*; the road continues up and down along the coast until the bridge is reached leading to

Ribadesella: Inn, poor. Pop. 1100. On the W. bank of the river is a grotto of stalactites, discovered in 1869, said to be of great extent. 3 m. up the river on the same side is a natural tunnel, used as a road for the peasantry for driving their carts. *Ribadesella* is one of the best ports on the coast, and has a fine *Muelle*. The beautiful *Sella* comes down from *Infiesto* and *Cangas*

de Onis: the fishing higher up above the junction with the *Piloña*, near *Arriendas*, is good. The ride to *San Vicente* is intersected by a number of trout streams.

5 m. *Nueva*: decent Inn.

6 m. *San Antolin de Bedon*; a plain but beautifully proportioned ch., built in 1205. It stands on a lonely meadow close to the sea, and is abandoned to ruin. The church has three aisles, terminating in semicircular apses. The monastery is now used as a farmhouse.

4 m. *San Salvador de Celorio*, founded 1017, is a monastery with interesting Romanesque remains.

2 m. *Llanes*. Fonda de *Barrera*. Pop. 2000. A small seaport. On the W. are extensive remains of a castle, enclosing a Romanesque church, *San Antolin*, unfortunately in the most disgraceful state of dilapidation. Diligence daily to *Torrelavega Stat.* for *Santander*.

11 m. *Colombres*.

2 m. *Bustio*, on the estuary of the *Deva*, which divides Asturias from *La Montaña de Santander*; opposite is

Unquera. Inn: *Parador de Blanchard*. Here all the diligences stop; the accommodation is good and reasonable, cuisine excellent, and a pleasant place for head-quarters.

3 m. *Pesues*. Inn, clean and good. Here the river *Nansa* empties itself into the sea. Walk or ride up the valley to the cold sulphurous baths of *Puente Nansa*; accommodation good at the *Establecimiento*, 16r. a day, the usual price (never pay more in the province of *Santander* in small towns). The scenery is splendid, following the river, and trout-fishing may be had on the way. Diligence daily from *Pesues* to *Torrelavega* which meets the trains, or to *Oviedo*.

4½ m. *San Vicente de la Barquera*. Inn: *Posada de Basilio*, 16 r. a day. (Diligence to *Torrelavega Stat.* for *Santander*.)

This most picturesque seaport town is a pleasant residence for the summer months. It is backed by the fine mountains of the *Picos de Europa*, and is surrounded on three sides by

two inland *rias*, which are covered with wild fowl in the winter months. The river del Barcenal joins the *ria* 3 m. up at Peña Candil; boats can be hired for a small sum for this excursion. The Gothic church is interesting. Obs., in a chapel opposite the entrance door, a fine reclining figure of the Inquisidor Corro. This place is well worth a visit: at high-water nothing can be more charming than the view of the town from the bridge or the sea. The fine bridge, with 28 arches, was built in 1433; the smaller, with eight, in 1779. 6 m. distant is *Luey*, with the fine salmon pools below the weir *Muñero*.

Excursion.—Picos de Europa.

Those who are fond of mountains should not lose the chance, while in the neighbourhood, of ascending the Picos de Europa, 8786 ft., one of the most beautiful and unexplored cordilleras in Spain. The excursion is an easy one; it may be made in a carriage or diligence as far as *La Hermida*, on the direct road from *Oriedo* to *Santander*, or in the diligence of *Torrelavega* by *San Vicente* to *Potes*. It is, however, preferable to go on horseback or on foot from *Torrelavega*, *San Vicente*, or *Unquera*; the scenery is very beautiful, and as no horses can be had at *La Hermida*, the traveller can make use of them for the whole journey. If it suits him better to continue the journey to Asturias, or vice versa, by diligence, the horses can readily be sent back by the guide. In any small towns, such as *Torrelavega*, *Cabezon*, or *Comillas*, horses can be obtained for 12 to 16 reals a day. A guide for about 8 reals and his food. Saddles for ladies, *sillones*, can be found also, and here and there a side-saddle. Settle terms beforehand; better to give the owner the money for feeding the horses, 6 reals a day. It saves much trouble.

Starting from the picturesque town of *San Vicente*, the Picos appear at the left hand of the road. $\frac{1}{4}$ m. the bridge of *Peñes* is passed, over the inland estuary. 2 m. further on is

Unquera. Pop. 380. Inn: *Parador de Blanchard*, where the diligences stop to and from Asturias. A new, clean house, and good cuisine. From *Unquera* to *Panes* (Pop. 600) 6 m. through a lovely valley. Posada de Manuel Gomez, very comfortable and beautifully situated at the river-side. The river was formerly well provided with salmon, but the careless manner in which game laws are kept, and cruel way in which the salmon are harpooned, is making them more scarce every day. Before reaching *Panes*, the singular rock called the *Pico de Peñamellera* is visible, very like the Matterhorn: it stands in the jaws of the valley, where the *Deva* and *Cares* unite. To the rt., at a considerable height, is the little village of *Alevia*, the inhabitants of which all became Protestants in 1870. The bishop substituted the priest for a worthier one, and in 1877 most of the villagers had returned to their native religion. 6 m. farther on, along the *Deva*, is reached the *Hermida*. The whole journey is of the finest description, and very like retired nooks in South Tyrol; the long, deep, narrow gorges through which the upland basins force their way, are very striking and beautiful.

La Hermida is a dreary village, on the banks of the *Deva*. On the opposite side is a mineral spring of most saline waters (52 per cent.), which is highly efficient for rheumatism and paralysis. Inn: *Parador de la Victoria*, el Caseton, a wretched place, but beds can be had, and the dinner is eatable; good trout and eels easily to be obtained. Every effort should be made to start as early as possible the next morning, at latest between 5 and 6 a.m. Close to the *Parador* commences the ascent to *Andara*, the generic name of these mountains, and which is especially applied to the spot inhabited by the engineers and miners. This road is 8 ft. broad, and fairly constructed, but without a wall or protection on the dangerous side: it has been made for the carts drawn by oxen to bring the minerals from the mines; in some places it appears hardly cro-

dible that a cart can pass. This excursion can be made on horseback to the top without a guide, if necessary, by simply following the *carretera*. The whole distance to *Pico del Ferro*, near the mine of San Benigno, the highest point, is about 22 kilometres, 12 miles; it takes 6 hours to make the ascent from Hermida. The gorge on the road to Bejes, by which the waters join the river Deva, is full, notwithstanding the wild condition of the locality, with walnut-trees (*Juglans regia*, L.). The sides of the road bordered by *Vincetoxicum officinale*. 4 m. from *La Hermida* is the picturesque village of *Bejes*, placed at the foot of a mountain, with its little church dividing two groups of houses. This village is surrounded by a zone of vegetation, and is built upon red coloured sandstone of the Triassic deposits, which run from E. to W., dividing the limestone mountains. To the west as far as *Sotres*, *Fagus sylvatica*, *Quercus pedunculata* and *sessiflora* are found in large quantities. 2 m. beyond is *Doblillo*, half-way to Andara, the buvette (cantina) which provides the miners with food. A good breakfast of milk, bread, cheese, and eggs may be had at the cantina. At *Doblillo* almost all traces of vegetation disappear, and for the rest of the road to Andara you are surrounded by huge limestone rocks, which look like ruins. On the opposite side is *Treviso* (Pop. 150), a solitary pastoral village, set apart from its position and bad roads, especially when the locality is covered with snow. No wine is ever drunk at *Treviso*, and no doctor or apothecary's shop has ever been known there. Here the excellent cheese *Picon* is made, a sort of Stilton. Near Andara, in the crevices of the rocks, may be found *Alchemilla alpina*, L., *Aspidium Lonchitis*, and the Alpine species of *Armeria* *Myosotis*, *Helleborus*, and some *Crassulacete* *Labiadus*, *Cariofilie*. On reaching Andara two hollows cut out of the limestone rocks appear like amphitheatres, from which two roads lead to the mines: on the highest is the house where the engineer lives, a rough buvette, cantina, houses for the work-

men, and a small chapel dedicated to *Sta. Barbara*. The festival (romeria) is celebrated on the Assumption, 15th Aug. By starting from *La Hermida* at 5, Andara can be reached, even if the ascent is made on foot, between 12 and 1. After resting, the further ascent may be made to the *Pico del Ferro*, by the mine of *San Benigno*, *la Inagotable*, in 1½ hour on foot or horseback. The view from there is as fine as a view can be without glaciers or snow-mountain. From this spot to the N. is a vast horizon of valleys and mountains, terminating with the sea; to the S. the picturesque and beautiful valley and mountains of *Liebana*; to the E. a large group of mountains, and numberless villages scattered on the coast; to the W. the sun setting behind an array of peaks unseen out of the Dolomite country. The position is of the grandest order; the only drawback being a cloudy day, when the valleys are literally covered by a sea of clouds. The sunrises and sunsets are admirable. At the base, to the N. of the *Pico del Ferro* is a small lagoon, 200 yards, produced by the melted snow; at the W. are the flocks of the shepherdesses of *Treviso*, which are brought to graze on the small patches of grass between the rocks. It is interesting to study their mode of life, the way the cheese is made, and primitive manner in which they enclose their cattle in the hollows formed by the enormous rocks which have fallen down the valley. The size of their habitations is incredibly small, and remind the traveller of prehistoric times.

All these mountains are carboniferous limestone. The zinc mines they contain are very numerous, and produce great quantities of calamine, amethystine, some zinc-ore, and blend, amber-coloured and transparent. Some lead is also found, but in small quantities. These mines have been worked for the last 30 years; before this only some small veins of lead were known. The first person who took a piece of calamine down to *Potes* to be analysed was an old shepherd of *Treviso* (tio Santiago); he knows every inch of the locality,

and places his flocks in the roughest spot near the lake; he has been Alcalde of Treviso, and is always consulted on any detail that may be required concerning the topography of these mountains.

The simplest manner of visiting Los Picos is after sunset to return and sleep at Andara, and after sunrise turn homewards; although two or three days may be spent with great enjoyment at Andara exploring the lake, visiting the mines, looking for fossils, encrynites abound, and collecting wild flowers, forget-me-nots, gentians, and a large variety of stone plants and ferns, which grow in great beauty within the crevices of the limestone rock. As there is literally no sleeping accommodation at Andara, visitors should endeavour to get an introduction to the engineers, Don Jose Pellicer and Don Benigno Arce, who are most hospitable to travellers. Sr. L. Itanez, the *administrador* of the mines, is courteous, and ready to help a stray traveller with a bed and local guide in case he is not provided with an introduction.

August is the best month for this excursion. The mines are only worked in June, July, August, and September; the rest of the year nothing is done, on account of the immense quantity of snow with which everything is covered.

The descent ought to be made by Potes, by the Canal de San Carlos, unless the traveller may prefer to visit the mines of *Alira*, worked by an English company, at the foot of Peña Vieja, in which very remarkable blends may be found. From there a road continues to Potes, through the gorge of the Deva. These 8 m. may easily be done on horseback or on foot in 4 h., with the immense advantage of having the whole way the beautiful Liebana country in view; and by doing this the fine gorge of *Cillorigo*, between Potes and Hermida, can be visited from end to end, 15 m. From Andara to the summit ($\frac{1}{2}$ an hour) a guide is required; try to get there at sunrise. The guide is indispensable to take the traveller to Potes; 8 or 12 reals will be sufficient

pay. The first three miles of the road are uncomfortable, and must be walked; there is no danger, but it is too steep, and the horses must be led; it continues through meadows and woods through the most lovely and sylvan scenes, by the picturesque villages of *Argüelles* and *Turieno*, surrounded by fruit-trees. It is easy to find milk and cheese on the road. The vegetation on this side of the Picos is Southern in character, orange, lemon-trees, and vines abound. The wines at *Liebana* are excellent. Passing *Turieno*, over its antique bridge covered with ivy, to the l., 2 m., is *Potes*. Artists may, on their way, stop at the Benedictine convent of Santo Toribio, to the right, $\frac{1}{2}$ hour from the bridge. The church has two unimportant Romanesque doorways; it was modernised in the 15th centy., and a modern chapel added in the last century by Bishop Cossio. An interesting retablo, although much deteriorated, with paintings on panel, late 15th centy., is over the high altar. Obs. an old statue of St. Toribio, daubed over, with a chain at its feet, which the peasantry believe cures epilepsy. Ask to see a splendid silver cross, which contains a Lignum Crucis; it is in Bishop Cossio's chapel. It is an admirable specimen of Gothic transition work, and is covered with exquisite medallions of *repoussé* work.

From Santo Toribio to Potes, $\frac{1}{2}$ an hour. Potes (Pop. 1355). Parador de Eugenio. The ch., of one nave, late Gothic. The town is most picturesque; in the centre there is castle which belonged to the Duke of Osuna. From Potes to Hermida 9 m. To the rt., 2 m. on a height, is the small Romanesque ch. of San Sebastian. Here the fine gorge of Cillorigo is entered, of which Mr. Ormsby says: "It is best described as a mixture of the gorge of Gondo and Via Mala; but in one respect it surpasses them and everything of the kind in the Alps. It is longer than all the Alpine gorges put together, being 15 or 20 m. from end to end, allowing for the windings of the road. For the greater part of this distance the rocks rise up like water on each side, crowned

over with fantastic battlements, pinnacles that look sometimes as if the first breeze must inevitably send them down on the head of the hapless travellers." It continues by the Deva to Hermida.*]

6 m. *Comillas*. Pop. 2094. This pretty village is much frequented by sea-bathers. Fonda de Romualdo Moro; charge from 20 to 24 r. a day. The rides and walks in the neighbourhood are beautiful; good carriages are to be had. Riding horses 16 r. per day.

10½ m. *Santillana*. This pretty town, the ancient Concona, world-renowned as the birthplace of Gil Blas, is placed on the river Besaya, which has good fishing all the way up to *Corrales*. *Santillana* lies about 3½ m. from the seaport *Suances*, *Portus Vereasueca*. The *besugos*, a sort of bream, are excellent eating, but the *Santillans* have ceased to quaff the Tartar drink of horses' blood, the luxury of their ancestors (Sil. Ital. iii. 361; Hor. Od. iii. 4, 34). The name *Santillana* is the corruption of *Santa Juliana*, as *Illan* is of St. Julian, the patron of pilgrims. She is the patroness of the town, to which her body was brought in 1307. The *Colegiata* is one of the finest churches of the Province. It is Romanesque of the 12th centy., with some slight modifications of the pointed style inside the church. The exterior and cloister belong to the primitive work. Obs. the fine retable covered with sculptures of the 15th centy., although sadly neglected and badly cared for. The altar frontal is made of silver, work of the 17th centy. Behind the frontal are some interesting curved figures of St. Peter and St. Paul, which evidently belonged to the retable of the 12th centy. The Romanesque capitals inside the church are very good, and the first is the original one. Visit the cloister, which is sadly dilapidated: the capitals are extremely fine; they represent subjects from the Passion and Crucifixion, and the legend of Santa

Juliana and the Devil, and on one of them the Last Judgment. The general effect with the vine twining round the arches is highly picturesque. Inigo Lopez de Mendoza, the friend of Juan II. and the Mæcenas of Spain, assumed the saint's name for his title of Marquis, and gave it to this his city. The *Casa Consistorial*, in the *Plaza*, is a fine building, and worthy of a town which gave birth to the architect of the Escorial, Juan de Herrera. The streets are most picturesque, and numberless old houses abound.

10½ m. *Puente de Arce*, the Pas is here passed. It flows down from those healthy mountain districts, where stout singlestick-playing peasants begot the wet-nurses, *Las Pasiegas*, who suckle the children of Madrid, and whose picturesque costume forms a gay feature on the *Prado*.

We are now in the country of *Gil Blas*. Hence to thriving Santander.

10½ m. *Santander*. (See Rte. 24).

ROUTE 49.

OVIEDO TO SANTANDER, BY COVADONGA.

104½ m.

A diligence runs from Oviedo to Torrelavega (Rte. 48); (train for Santander, Madrid, see 'Indicador'), and coaches in connexion, run to *Villaviciosa*, *Pola de Lariana*, *Cangas de Onís*, and *Covadonga*.

Leaving Oviedo, the road passes through a flat country to

3 m. The hermitage of *San Martín de Arguelles*, a building of the 12th centy.

5 m. *La Pola de Siero* (Inns, poor), a considerable town of no interest. (3 m. N.E. is the church of *Narzana*, worthy of a détour by the antiquarian.)

* An account of this ascension, although not by the same road, will be found in vol. xi. of the 'Alpine Journal,' November, 1872, "The Mountains of Spain," by John Ormsby.

4 m. *Nava* (Inn, poor); see the ch. To the S. is the Monte Peña Mayor, clothed with rich pasturage to the summit. Near is the fertile valley of *Fuente Santa* and the mineral springs of *Buyeres*, the hot sulphurous waters of which are held in much repute for the cure of skin and scrofulous diseases.

The road descends the valley of the *Piloña* to

6½ m. *Infiesto* (Pop. 300). Inn: *Fonda de Ignacia*. Visit the interesting monastery of San Salvador de *Valdedios*. ½ m. W. is a cave, sheltering three chapels and priest's house, at a bend of a tributary of the *Piloña*. A little below the town is the spot where Pelayo forded the river and escaped from the Moors on his way to Covadonga. The road to Villaviciosa is most delightful. The cheese made at *Cabrales* is excellent, not unlike *Roquefort*.

4 m. *Villamayor*. See the ruined church, consisting of a nave formed as a simple oblong, 40 ft. by 18 ft., and a chancel ending in an apse 15 ft. by 13 ft. In the exterior of the apse are engaged pillars and round it runs a rich arcade with billet mouldings. The pronounced character of the Romanesque work forms a marked contrast to the churches near Oviedo. Obs. some curious sculptured figures on one of the jambs of the S. entrance, representing part of the story of the death of King Favila. It is now misused as a cemetery.

3 m. *Sebares*. Obs. a curious limestone cliff overhanging the rt. or N. bank, giving its title of *Peñalva* to the count owning the adjacent palace. (The road between *Infiesto* and Cangas de Onís traverses the most fertile district of Asturias.)

5 m. *Las Arriendas* (Inn, decent), at the junction of the *Piloña* and *Sella*.

2 m. *Villanueva*, most picturesquely situated. See the ch. of San Pedro, founded by Alonso I., ob. 757. It was built in the 12th centy. Obs. the representation of the death of King Favila while bear-hunting, on the capitals of the doorway.

¾ m. *Cangas de Onís* (canicas, conchas, the shell-like broken valley).

Inns: *Posada de Cofías*; *Posada de Brigida*. Pop. 1000. This former residence of the kings of Asturias is now an obscure town, without walls. The *Sella* is here crossed by a very remarkable bridge, similar to the *Puente del Diablo* at *Martorell*: it consists of 3 arches, and is of very fine proportions. Obs. the lovely view up the river. *N.B.* *Trout-fishing above the bridge during the months of April, May, and June*. Visit the modernised chapel of *Santa Cruz*, built over a Celtic tumulus, so called from the cross of *Victory*: it was built in 735 by *Favila*, in the plain near *Mercado de Cangas*: an original inscription of the time remains, a most singular philological relic, and much discussed from *Morales* down to *Caveda*. On the sierra above, it was that *Favila* killed a bear with his spear, and the *lancia*, a true Iberian weapon and name, still may be traced in the poles of these mountaineers, who are great single-stick players. They handle their shillelahs with Irish goodwill and dexterity, and frequently bent away the bayonets of the troops sent out to put down smuggling.

Into those glens the remnant of the Goths fled after the fatal battle on the *Guadalete*, in 711. Here *Pelayus*, *Pelayo* (whose father *Favila*—the *Fúfila* of Arab historians—son of king *Chindasvinto*, had been murdered by the usurper *Witiza*), rallied a few brave men, and 7 years afterwards (in 718) gained a victory over the Moors, which delivered *Gijón* and all this nook of Spain from the Moorish invader.

Near *Cangas de Onís* is the exceedingly rich copper-mine belonging to *Señor Fanjul*, a gentleman well acquainted with mining in England. The mineralogist will also visit a carbonate of zinc mine in the immediate neighbourhood, which is perhaps the richest mine of its kind in Europe, yielding 80 per cent. of pure metal. It can only be worked four months in the year on account of the snow.

From *Cangas* the traveller will proceed by the river *Bucha* 2 miles, to where the *Deva* joins it at *Soto*; at this junction of the *Buena* and *Deva* is the

Campo de la Jura, where Pelayo took the monarchical oath after the victory at Covadonga. Observe a very ancient house close by; from there due south 4 miles through a narrow valley inclosed all round by mountains destitute of any vegetation but heather, to Covadonga (read Southey's 'Don Roderick').

5 m. *Covadonga (Inn)*: Posada, comfortable), where is the rocky cradle of the monarchy. Below the village, on the rt. bank of the stream, is an *Obelisk* erected by the Duke de Montpensier on the "Campo del Rey Pelayo," where Pelayo was proclaimed king. The valley, a perfect cul de sac, makes a sharp turn just before you reach the cave, which faces east and is excluded from view by projecting rocks. The cave itself opens some 40 ft.; it is fringed with ivy and ferns, a deep pool of clear water gushes to Nistona. It is now approached by a marble staircase from the monastery, which greatly mars the simplicity of the scene. From the top a wooden balcony is carried across in front of the inner cave. On the other side a tawdry sham Gothic chapel has been erected to replace the curious old wooden one burnt down in 1775. The hero's romantic tomb must be visited, a simple stone sepulchre, with no ornament but a sword of Roman pattern. On each side spring from the earth most delicate ferns. Below are traces of a Roman camp, and at *Corao*, in the village, Roman remains are frequently found. La Cueva de Auseva is where Pelayus fled, as David did to that of Adullam:—

"Covadonga, el sitio triunfante
Cuna que fue de la Insigne España."

It well might contain the 300 Spaniards, the Marathon band that annihilated 300,000 Moors, *como cuenta la historia*. Pelayus, the Dux or Duke of the Goths, died in 737, having reigned 18 years. He was buried in the small church of Santa Eulalia, built by him at *Abamia*, 4 m. from *Cangas de Onís*; nor to this day is any dead body allowed to be placed in the site where his corpse was laid until it was removed to the Cueva.

This victory was the first serious [Spain.]

blow dealt to the Saracenic invaders, who afterwards became chary of approaching the mountains: it proved a diversion, and raised up a new enemy in the flank of the advancing Moor, who, now occupied with a resistance at home, could ill spare troops for distant conquests beyond the Pyrenees; thus the warlike French gained breathing-time and organised resistance, until Charlemagne rolled back the torrent, and planted the cross on the banks of the Ebro itself.

According to the Bishop Sebastian ('Esp. Sag.' xxxvii. 79), 124,000 Moors were killed in the valley of Covadonga, and 63,000 were drowned under Monte Amosa, when, according to Paulus Diaconus, "the rest they ran away" into Franco, where 375,000 were killed. These statements are, in sober truth, things of romance: thus, according to Don Quijote (ii. 1), Orlando himself killed 2,200,000 of king Agrican's army. Those who now tread these narrow defiles of *Covadonga* will, as at *las Navas de Tolosa* and *Salado*, see the impossibility of moving, to say nothing of feeding, not 500,000, but 20,000 men; the true solution of all these *cuentas* will be to read hundreds instead of thousands. The Moorish annalists treated their conqueror Pelayus with Chinese politeness, calling him a "contemptible barbarian"—"One Belay, who roused the people of Asturish." He was "despised" by the Viceroy, Al-horr, as only commanding 30 men ('Moh. D.' ii. 34,260). Pelayus in reality was a true warrior of Spain, i.e. a *Guerrillero*, a Sertorius, Cid, Mina, Zumalacarreque, in short an *Abd-el-Kader Cristiano*.

Travellers should endeavour to be at Covadonga on the 8th September, when the great yearly festival takes place. The scene is most striking; the place is thronged for three days with peasantry who come from immense distances, to bring offerings and fulfil votes made; many come in shrouds and penitents' dresses, carrying tapers. The night before, great bonfires are lit, fireworks are let off, and the people, who do not behave in an edifying manner, dance and eat and drink all

night. Mass is said in the open air, and the effect is most picturesque,—the rows of peasants' earnest heads, the lighted candles, vestments and glorious scenery. The sermon is preached from a pulpit hung on to a walnut-tree. After Mass the Virgin is carried in procession, followed by the pilgrims. It is advisable to secure rooms at the Posada beforehand, or procure an introduction to some of the clergy at Covadonga, who with great civility offer beds and their table to any travellers. The posadas are over-crowded and unpleasant on those days. A cathedral is projected, the plans of which were made in the last centy. by Ventura Rodriguez.

[7 m. climb from Covadonga is the Llano de Comeya, a vast amphitheatre surrounded by precipices; it is traversed by a stream which disappears at the eastern extremity, reappearing in the Cave of Covadonga. 3 m. further is the Lake of Enol, $\frac{3}{4}$ m. in diameter, a delightful excursion from Covadonga. The view of Peña Santa from the Vega is very fine.

The angler will find himself at home on the banks of the trout-streams which fertilize the neighbourhood; let him also try the *pozo de Monejo*, the "pool" near *Abandames*, where sometimes more than 100 salmon are caught at one haul of a net. The sportsman should particularly look out in the hills for the *Robeco*, a sort of chamois: he will also find an abundance of *caza mayor y menor*. The naturalist may here cull simples, and pass his time in zoologizing and botanizing.

The peasants will point out to the curious in such matters the rivulets that once ran rivers of Moorish blood; they will also show the boulders of granite hurled on the infidel foe, on the rocks the hoof-marks of the mule of Pelayus, and the carvings (at *Abamia*) of the Devil carrying off the traitor-bishop Oppas.]

5 m. *Venia*: poor Inn.

2 m. *Avís*: observe a cavern with opening in the roof through which trees emerge. The road now ascends the range dividing the watersheds of the Sella and Deva; from the summit,

a rocky bridle-road, commanding the magnificent views of the Picos de Europa and its gorges, zigzag down to 7m. *Carreña* (Inn, poor); the centre of the Concejo, aptly named *Cabrales* from the number of goats. The cheese made there is excellent. The scenery is of the highest order.

8 m. *Arenas* (Inn, poor); at the junction of the Cares and Casañó; the church is ancient. The valley below is impracticable, and the road ascends by *Alles* (poor Inn), whence it descends again, passing almost beneath the limestone pyramid of *Peñamellera*.

12 m. (from *Alles*) *Abandames*, in a fertile vale, affords good fishing.

4 m. *Panes* (good Inn), Posada de Manuel Gomez, beautifully situated, below the confluence of the Cares and Deva. Here the diligence-road to Potes is reached, from whence a diligence to Torrelavega Stat. We now leave Asturias, and, at

7 m. Unquera, strike coast road from Oviedo (see Rte. 47).

At *Carezon* we fall in with the Nansa. *Luey* is a good fishing quarter, the weir of *Muñorodero* preventing the salmon getting higher up the stream.

The scenery south of *Cangas de Onís* is worth exploration. Take a local guide and provisions. Leaving *Cangas*, ascend the valley of the *Sella*.

4 m. confluence of the *Dobra*; scenery most romantic.

4 m. *Sames*. Inn, very fair. Here civilization terminates. The river Ponga may be followed to (5 m.) *Sellaño* (Inn, very bad). Thence through fine forest scenery to the *Puerto de Vintamilla*, whence the traveller may descend by *La Uña* and Guardo to Cervera de Pisuergra, 8 m. from Sames. The carretera is reached, it ascends the gorge of the Sella, passing *los Beyos*, a solitary house where shelter will not be denied to the traveller; it emerges into light at

4 m. *Ribota*, in Leon: hence to

3 m. *Oseja*. Ascend the *Puerto de Ponderrueda* through untouched forests, pass the sources of the Cares, descending to *Posada de Valdeon*

(wretched *Inn*), having the inmost recesses of the *Peña Santa* and *Picos de Europa* in front; the gorge narrow, rich in primeval timber and rock, and the track passes down the Canal de Cain (no *Inn*). A horse can with great difficulty come this route, but at Cain make for Onís. Hence the pedestrian may reach the Puerto de Amuesa and descend the Bulnes (no *Inn*). An easy path leads down the beautiful Cares to

10 m. *Arenas*.

This excursion will take three days' walking: the road from Cain and Bulnes is bad, safe only for fair climbers; the rest is easy. This route passes through the finest scenery of the Asturian Cordillera; thence to

14 m. *San Vicente de la Barquera*, and so to *Torrelavega* and *Santander*.

30 m. *Santander*. (See Rte. 24.)

ROUTE 50.

LUGO TO OVIEDO, BY THE SEA-COAST.

116 m.

The fishing, both in sea and river, is everywhere excellent upon this equestrian route.

Leaving Lugo an uninteresting swampy country intervenes to

19 m. *Bean*, after which the road becomes more hilly, and the glimpses of the distant sea are fine.

16 m. *Mondoñedo* (Brilona). *Inn*: *Pasada*, tolerable. Pop. 9500. It stands at the foot of Monte Infiesto, in an oval valley, watered by the crystal tributaries of the Masma, and is the see of a bishop suffragan to Santiago.

The *Cathedral* was begun in 1221. Four chapels were added behind the *Capilla Mayor* in 1595-9. It has three

naves, and two pepper-box towers. The new bell, weighing 24 cwt., which was cast at Leon in 1868, it is said, can be heard at a distance of 20 m.

The *Santuario de Nuestra Señora de los Remedios* is a fine edifice. Obs. the image *la Grande*, called also *la Inglesa*, because it was brought from St. Paul's, London, at the Reformation.

N.B. Bridle-path to Santa Marta de Ortigueira, and thence to Ferrol (see Rte. 54).

Leaving Mondoñedo, the road passes the fine Benedictine convent of *San Salvador*, on the Rio Masma, founded in 969 by the Conde Gutierre Osorio, who became a monk, went a pilgrimage to Jerusalem, and was afterwards buried here in a superb tomb, constructed of marble and mosaics.* Here also was buried his sister, Urraca. The convent was pillaged by the French.

The neighbouring district is well populated, much flax and maize is produced: the latter is dried in buildings pierced with slits like windows for arrows.

17 m. *Rivadeo*. No *Inn*. *Casa de Huespedes*. Pop. 9000. This sweetly-situated town is placed on the "banks of the Eo," at the point where it enters the sea. The *Castillo* commands the lovely bay, which is in form like an indented lake. On the pretty *Alameda* stands an *Alcazar* with two towers, and a Moorish-looking gate. The towns of *Figueras* and *Castropol* rise on eminences opposite. The river Eo divides the provinces of Galicia and Asturia. The *ria* is famous for its oysters and fishing. [The angler may go to Abres (6 m.), up the river Eo; its salmon fishing is renowned. From Abres he can go over the Suria to Berdin, and thence to the splendid *Navia* (10 m.). Thence he can continue along the coast, with the sea to the l. (56 m.), to Aviles, and there rejoin our present route.]

Leaving Rivadeo, the *ria* is crossed in a ferry-boat to Figueras, the first town in the Asturias. If the water be rough it will be necessary to go round

* For his Life and Miracles, see *España Sag.* xviii. 296.

by Castropol, near which some workings of an old tin-mine exist.

The west of Asturias has never been fairly explored by the artist or antiquarian, the Puertos at S.W. angles are very fine, and the valleys below have scenery and buildings of interest, but the country is not so pleasing as to the E., and is thinly populated by a poor race; halting-places are few and wide apart, and offer little or no comfort.

16½ m. *Navia*, a small town built upon its splendid salmon river.

12 m. *Luarca*. This pretty village nestles in a sheltered cove between the points *Las Mugeres* and *Focicon*. Here the trout-stream *Negro* comes down into the bay. The houses in Luarca are most picturesque, and a chapel, with a whitened tower, hangs above on a rock, a landmark to ships, and put into the picture as if to please painters. At the clean little *Inn*, with its shady garden, the angler might put up. This locality is thickly peopled, and cultivated with maize. The peasants have less of the misery of the interior of Galicia; their homes are more comfortable, and their windows oftener glazed. The costume and manners change and improve as we advance into the *Asturias*. [The little bathing-place of *Cudillero* may be visited; it is much frequented by the inhab. of Oviedo.]

Hence to the river *Caniero* (3 m.) and over *Las Ballotas*, a jumbled series of hills, to

25 m. *Muros*. Here Jovellanos was wrecked by the inhospitable sea, and insulted by the still more cruel authorities on land. He died at Vega, near Navia, Nov. 27, 1811, worn out by fatigue and old age, and heart-broken at the ingratitude of his country. Crossing the deep-blue and glorious fishing river, the *Pravia*, is the *Castillo de la Barca*, "the castle of the ferry-boat," where an ancient square tower defends the passage. The scenery resembles Devonshire, with sloping wood-clothed banks, dipping into the water, damp and green. The road now passes the rich coal-mines of

Arnao. The adit to the mine hangs about 30 ft. above the sea; the shaft runs about 1200 feet deep, and below the water's level. The seam of coal is about 40 ft. thick. [From *Pravia* (6 m. from this place)—*Inn*: Posada, poor—a diligence every day to Oviedo.]

9 m. *Aviles*: Posada, decent. Pop. 5000. This ancient town (the *Argenteorolla* of the Romans), the capital of its *Consejo*, is cheap and well provided with fish, game, and fruit. The frontal of the Gothic *Ch. of San Nicholas* is composed of animals, flowers, and zigzag and engrailed patterns. Obs. in the interior a statue of Nuestra Señora del Carmen, by Antonio Borja, and an old tomb supported by eight Byzantine Alhambra-like lions, belonging to the *La Salas* family. The font of this ch. is hollowed out of a Corinthian capital. The *Capilla de Solis* was built in 1499, by Rodrigo de Borceros, for Pedro de Solis, who also founded the hospital in 1515.

In the huge *Ch. of San Francisco*, obs. the early windows in the clerestory, and three old tombs: also a Santa Rosa by Borja.

In the suburb *Sabuza* look at the ch. dedicated to St. Thomas of Canterbury.

Juan Carreno de Miranda the painter was born at Aviles, March 25, 1614.

Amongst ancient houses, obs. the *Casa de la Baraana*, in which Don Pedro el Cruel lodged; and that of the Marques de Campo Sagrado, with his arms on the façade. The antiquarian should examine the archives of Aviles, and inquire for the supposed original *Carta puebla*, or charter granted by Alonso VII. in 1135; he may also look at some remains of the rude old walls near the quay, and obs. the Puente de San Sebastian.

The Plaza (like the streets) is sombre, damp, and picturesque. The women are pretty, and walk with elegance, especially the maidens who come out to draw water after an Oriental and classical fashion: light and sure is the chamois step of these graceful Rebecas and Hebes, upright their figure, and picturesque their bearing.

The well or fountain in Spain, as in the East, is the morning and evening Tertulia of the womenkind, who here pause a moment from a life of toil to criticise and abuse their friends, for scandal everywhere refresheth the sex. Their costume is quite à l'antique; a handkerchief, tightly drawn, defines the form of the head, while the hair and knots are collected behind, and fall quite in a Greek model. The bodices are of velvet or coloured cloth, with a tippet crossed over the bosom.

8 m. north of Aviles is Cape Peñas, where Roman antiquities have been found. It is supposed to be the *Aræ Sextianæ* of ancient writers, though Morales asserts Gigon is the site. The country is open and wind swift.

Aviles (equidistant between *Santander* and *El Ferrol*) is situated about 3 m. from the sea, with an open *ria*, flooded at high-water, and well stocked with wild-fowl in winter. A portion of these valuable salt-marshes has been redeemed by an embankment.

3 m. north is Manzanella, where there is an interesting *ch.* built in the Romanesque style. It is of the 11th centy., and once belonged to the Templars. The arch over the high altar is extremely beautiful, and the masonry admirably preserved; the corbels and roof also deserve notice.

ROUTE 51.

OVIEDO TO VILLAFRANCA DEL BIERZO, BY CANGAS DE TINEO. 127 m.

The Luarca diligence is available to 4 m. beyond Salas; the road is carriageable to Cangas de Tineo, thence on horseback. The lofty and rugged *Puerto* dividing Asturias from Leon is

buried in snow during the winter months.

Leaving Oviedo the road soon commands fine views of the valley of the *Nalon*, which it crosses at

6 m. *Trubia* (*Inn*, decent). Here is established the large government artillery foundry. The situation is most picturesque and beautiful. The valley of the river Trubia is worth exploring; a good road leads up to the Concejo of Quiros, where a French iron foundry exists. Visit the churches of Tuñón (10th centy.), Trubia, Villanueva, and Proaza (11th and 12th centys.). Proaza (*Inn*, passable) is a considerable village, and may serve as headquarters. (A little way south are the remarkable gorges of Caranga).

[4 m. N. of Trubia and 3 W. of Oviedo is San Claudio, a good Romanesque church.]

8 m. *Grado*. *Inn*, good. Pop. 3000. No antiquities. Obs. the fine bridge of Peñafior, 1 m. E. A long ascent and descent lead to

5 m. *Cornellana*. Posada, indifferent. The site of the defeat of Nepociano by Ramiro I., A.D. 842. Obs. the interesting *ch.* of the monastery, close to the Narcea, founded in 1024.

[7 m. N. is *Pravia* (*Inn*, poor) dominating its Vega, the most fertile and beautiful in Asturias. Hither the Court was removed from *Cangas de Onís* by *Silo*, buried in the *ch.* of St. John. *Santianes*, 1½ m. N., now unfortunately whitewashed and spoilt. The *Nalon* here is a glorious salmon-river still.]

[4 leagues S. of *Cornellana*, up the *Pigüeta*, is *Belmonte*, having a vast ruined monastery of the last centy.; on the way is the gorge of Escobio.]

10 m. *Salas* (*Inn*; good cuisine, but dirty accommodation). An ancient town. Obs. the square tower in the Plaza, and a fine monument to Fernando Valdes, founder of Oviedo University (ob. 1568) in the church hard by.

4 m. *La Espina*, a village in a

dreary upland; here the Luearca road diverges. The road is uninteresting until close to

14 m. *Tineo* (Inn, poor), picturesquely placed on a steep slope commanding fine views. Obs. the ancient house of Campomanes, and the church and cloisters of the monastery opposite.

[3 m. W. is *Obona*, a monastery dating from 8th centy.; the present building is of the 12th. Another 3 m. brings to *Baruna*, founded in 973. Obs. the window in E. gable, and some internal pillars and arches; the rest is 12th centy.]

A lonely road winds up the glen of the *Narcea*, passing a few huts to

19 m. *Corias*, a huge monastery founded in 1032; rebuilt in the last centy.

1½ m. *Cangas de Tineo* (Inn, passable), shut in by high hills at the junction of the Luinia and Narcea. No antiquities. Obs. the curious bridge, with its two arches at angles to each other. The road follows the valley of the Luinia and Naviego, up which a road is in course of construction to

18 m. *Puerta de Leitariegos*. The inhabitants of this district (called *Las Brañas*, a word meaning a "high place") are breeders of cattle, and live in small hamlets composed of châtelets, *chozas* (mountain huts, like the *Bordas* of Navarra, to which they migrate from the plains during the spring and summer months. They are an isolated race, living apart from their fellow men, and probably descendants of Moors. The term *vaquero* (breeder of cattle), by which name they are known, is one of deadly affront. Jovellanos wrote a paper on them. These nomad pastoral shepherds remove in caravans like gipsies, carrying all their household goods, children, and cattle. They thread in summer the intricate passes or the elevated heights, where they pasture their flocks, and make provisions of hay for winter, herding entirely with their cattle, and holding no commerce with the villagers below, or even with the other *Brañas* on high. Each little clan stands alone and aloof, shunning

and despising its neighbour: they fence themselves in against mankind, as they do their flocks against the wolf. They never marry out of their own tribe. These Bedouins of the mountain have retained many ancient observances, especially as regards their dead and funereal rites.

11 m. *Laceana* is the first town in the Vierzo. Now the route follows the beautiful Sil to

11 m. *Palacios del Sia*. Thence through grand scenery to

10 m. *Toreno*, situated in the midst of a wild uninhabited district, and

8 m. *Cacabelos*, equally picturesquely placed.

3 m. *Villafranca del Vierzo*. (See Rte. 46.)

ROUTE 53.

LUGO TO LA CORUÑA. RAIL.

61 m.

Lugo Stat. (See Rte. 46.)

8 m. *Rabade* Stat. Pop. 264.

7 m. *Bahamonde* Stat. Pop. 130.

4 m. *Praga* Stat.

7 m. *Guiliriz* Stat. Pop. 120. Here is the mineral spring of San Juan. Leaving this little hamlet, the Ladra is again crossed, and the charming *Mandeco*, another trout-stream, flows along parallel to the road as far as

7 m. *Tereiro* Stat.

5 m. *Curbis* Stat.

7 m. *Censuras* Stat.

3 m. *Oza* (San Pedro de) Stat. Pop. 580.

5 m. *Betanzos* Stat. (Inn: Posada de Don Carlos.) Pop. 7900. This ancient city (the *Brigantium Flavianum* of the Romans) rises on a hill over the *Mandeco*. Its narrow streets, or rather lanes, are still defended by some of

the original gateways. The climate of this sheltered peninsula is peculiarly mild and agreeable in winter.

Between Betanzos and Coruña the line of route is so thickly populated as to present the appearance of a straggling village street.

7 m. *Cambre Stat.* Pop. 970.

2 m. *El Burgo Stat.* Pop. 145. Here the *Mero* is crossed by a bridge. At El Burgo, Drake and Norris routed the Spaniards under the Conde de Andrada, in 1589.

3 m. *La Coruña Stat.* *Inns:* *Fonda Universal*, 81, Calle San Andres. *Casus de Huéspedes*;—de Mary Guyett, No. 19, Calle de Garras (suburb of Santa Lucia), a homely but clean English house;—*del Inocencio*, in the Calle San Andrea, frequented by commercial travellers.

Casino: *La Tertulia de la Confianza*; visitors free for a month upon the introduction of a member.

Cafés: *El Suizo*, in the Calle Real; *de Fuga*, in the Calle Real. In neither of these are English papers taken.

Post Office in the Calle Real (nearly opposite the Rua Nueva).

Capilla Evangelica.

Theatre: Coliseo de San Jorge.

English Consul: E. F. Turner, Esq.

U. S. A. Vice-Consul: Anthony G. Fuertes, Esq.

La Coruña (*our* Corunna, the old Cruña, "The Groyne" of Queen Elizabeth's days), Pop. 30,600, is the chief support of Galicia. Founded by the Phœnicians, it was captured by the Romans, *v.c.* 693, when Junius Brutus named it *Ardobicum Coronium*. The city was subsequently called *La Villa de Cruña*; *Cor*, *Car*, being a common Iberian prefix connected with height: *Corona*, crown. The present name has been derived by some from *Columna*, the Phœnician *Pharos*, which (still called *La Torre de Hercules*) rises distant 1 mile N.W. This *Pharos*, or lighthouse, was repaired for Trajan by an architect named Caius Servius Lupus, as is conjectured from a damaged inscription formerly visible on a rock hard by. It was again re-

paired by Charles III., and has since been improved: being 363 ft. above the sea-level, it is visible at the distance of 12 miles. *La Coruña* blazons on its shield "this tower on rocks, a lamp, two crossed bones, and a skull above, crowned with an orle of eight scallops in honour of Santiago."* In 1563 the city was raised to the seat of the *Audiencia*, which in 1802 was removed to El Ferrol, and under the Constitution of 1820, to *Santiago*, and then in 1835 back again, to the infinite subsequent bickerings of the cities. *La Coruña* stands on a headland of the three bays, or *rias*, of Coruña, Betanzos, and El Ferrol. It lies about half-way between the Capes Ortegal and Finisterre.

The entrance to the port, or *Boca del Puerto*, is defended by the castles *San Anton* and *Santa Cruz*, the latter placed on its little island, while the city itself is guarded by a picturesque sea wall, extending from the *Puerta Real* to the *Torre de Abajo*, and by the castle *San Diego*; the land approach is by the *cortadura*. This secure harbour, in war time, used to be a nest of privateers, who molested the chops of the British Channel.

La Coruña has an *alta* or upper quarter, and a *baja* or lower one; the ancient party wall has been almost entirely taken down: the former contains the principal official and ecclesiastical buildings.

The Church of Santiago, probably founded about the middle of the 12th century, had a broad nave 44 ft. wide, which is divided into four bays by bold cross arches. Obs. the fine W. doorway: it has a figure of Santiago in the tympanum, and statues in the jambs. The N. doorway has heads of oxen supporting the lintel, with carvings of foliage in the arch. In this ch. is preserved a fragment of an embroidered blue velvet cope. This is so similar to those of Ely, and other English examples, that Mr. Street thinks the Coruña cope is also English work. ('Gothic Architecture of Spain,' p. 138.)

* Consult 'Averigüaciones,' José Cornide, 4to. Mad. 1792, with plates; 'Historia y Descripción,' Enrique de Vedia y Goossens 4to., La Coruña, 1845.

The Colegiata of Santa Maria del Campo was made a *párrquia* in 1256, by Alonso X.: in 1441 it was made collegiate. Its nave and aisles of five bays are all covered in with pointed waggon-vaults. The N. door has a sculpture of St. Katharine in the tympanum. The S. door has storied capitals: the corbels (under which are sculptured angels) support the tympanum with its figure of St. James leaning upon a pilgrim's staff. The tympanum of the W. doorway is sculptured with the Adoration of the Magi. The W. front is peculiarly picturesque. A tall cross, with a sculpture of the Crucifixion, stands in the Plaza in front of the ch. The tower is finished off with a pyramidal structure as at Leon. The great altar is in an apse.

Visit in the upper quarter of the town the *Campo de San Carlos*, and the grave of Sir John Moore, who, shrouded only in his martial cloak, was interred here on the 17th January, 1809, by a party of the 9th regiment. His requiem, sung by Charles Wolfe, rivals the elegy of Gray. The plain granite urn which marks the site of the grave is surrounded by a low wall, which makes it difficult to obtain a view of the inscriptions in Latin, English, and Spanish, upon the sides of the tomb. The monument was originally raised by the British Government: it was restored in 1834 by our Consul Mr. Bartlett. The oval enclosure, which now forms a kind of promenade garden, is about an acre and a half in extent. It was laid out as a garden, and planted with flowers, in 1839, chiefly through the exertions of General Mazaredo (read his inscription in the summer-house). The original stone-work of the tomb itself was rudely painted in the worst of taste, in 1867, by order of the municipal authorities: at the same time the flower-beds were partitioned off, by clumsy wooden railings, into eight separate departments, looking very much like sheep-pens, and painted a glaring brick-red colour.

Between the Campo St. Carlos and the sea are two blocks of whitewashed

buildings facing each other. The one to the rt. is a military hospital, that to the l. a military prison.

Between the old town and the new, in the centre of an open space, is the huge fortified barrack, erected, 1858-1865, by the O'Donnell Government, as a strategic position from which to command the town, *not* the bay. This anti-revolutionary fortified pile cost the country 220,000*l*.

The new town, *La Pescaderia*, which was once a fisherman's suburb, is now the fashionable quarter. The principal street is the *Calle Real*. The market-place is charmingly picturesque; it is trellised over on one side by luxuriant vines. Visit it early in the morning to observe the costumes and the abundant supply of produce—both of the land and sea.

The Cigar Manufactory *La Palloza* is outside the town, in the suburb of Santa Lucia: it employs more than 3000 women and girls. It may be visited with an order obtainable from the Señor Director.

La Coruña is the centre of an extensive export cattle trade. Many thousand fat oxen are yearly shipped to London, Plymouth, Liverpool, &c.

The popular promenade is the tree-shaded *Marina*. The *Calle Real* is also a favourite evening pasco. A very pleasant walk leads to the tower of Hercules, from which a fine sea and coast view is obtained. The sea-bathing at Coruña is very good. The climate during the winter and early spring is admirably adapted for weak constitutions, requiring mild, bracing air of an equable temperature.

The Coruñese are a lively, agreeable people; the gentler sex are many of them of fair complexion, and of an Anglo-Saxon type of features; they walk in an elastic and graceful manner. Amongst the lower classes the true Hibernian type predominates, the fisher-girls especially being Irish to the backbone. These picturesque creatures go bare-legged and bare-armed, and dress in brilliant colours. The men are clad in *paño pardo*, and wear knee-breeches, broad-brimmed

sombreros, bright scarlet-coloured sashes wound around the waist.

The historical recollections of Coruña are peculiarly interesting to an Englishman. Here John of Gaunt landed, July 26, 1386, to claim the crown of Castile in right of his wife, the daughter of Peter the Cruel. Philip II. embarked from hence to marry our Queen Mary.

It was from Coruña that the Spanish *Invincible Armada* sailed on the 26th July, 1588, to conquer and Romanize Great Britain. The squadron consisted of 130 ships, armed with 2630 cannon, and manned by 19,275 sailors, and 8450 soldiers.

La Coruña was taken, April 20, 1599, by Drake and Norris with only 1200 men, the Spanish fleet flying on his approach to El Ferrol, and the garrison to the citadel.

In this bay Sir David Baird landed in October, 1809, with 6000 men, to assist the Spaniards.

The last hard-fought action between the French and the English at Coruña took place on the 16th January, 1809. This furious engagement was fought, Jan. 16, 1809, on the heights of Elvina, behind the town. Moore's position was bad, from no fault of his, as with only 13,244 men he could not defend the stronger but more extended line of the outer heights against the superior numbers of the enemy, while from his artillery being embarked, he was obliged to occupy the range nearer the town. About 2 in the afternoon, Solt, with 20,000 men, with great superiority of cavalry and artillery, attacked the English, and was everywhere most signally repulsed; the 4th, 42nd, and 50th, under Baird, putting to flight at Elvira a whole column commanded by Foy. Our loss amounted to 700, while the enemy's exceeded 3000, as their column was riddled by our steady lines at Elvina, who fortunately before the battle were supplied with fresh muskets and ammunition. Moore, like Wolfe, Abercrombie, and Nelson, lived long enough to know that the foe was defeated, and like them died happily, having "done his duty." His last words (the tongues

of dying men enforce attention like deep harmony) were in anticipation of his posthumous calumniators: "I HOPE THE PEOPLE OF ENGLAND WILL BE SATISFIED; I HOPE MY COUNTRY WILL DO ME JUSTICE."

The embarkation took place with perfect order, and so entirely unmolested by the worsted foe, that had the English only then been turned against Solt, he himself must have taken to his heels.

Excursions: To the baths of Arteijo (7 m.), and thence forward to Carballo (14 m.). The road is bad: it leads past the ch. of Oseiro, and the celebrated sanctuary of Pastoriza. *Arteijo* (Pop. 1000) has poor lodging accommodation. The season commences 1st July, and terminates 30th Sept. The waters are strongly impregnated with chloride of sodium, and are considered beneficial in stomachic disorders.

From Arteijo the rough mountain road continues (7 m.) to the *Baths of Carballo*. The 85 houses of which the village is composed are most of them lodging-houses; the accommodation, however, is rude and uninviting. The waters are sulphurous, and are reputed to possess various curative qualities. The season commences July 1, and closes Sept. 30.

Steam communications from Coruña. Fine steamers twice a month to and from Liverpool and Havre. To London take steamer to Vigo, and from there one of John Hall's steamers which touches there weekly. To London monthly; to Bilbao, Santander, Gijon, Carril, Vigo, Cadiz, Malaga, and Barcelona, about twice a week. (N.B. For times of sailing consult the *noticias* placarded upon every wall.) To El Ferrol daily at 3 p.m., returning from Ferrol the following morning at 9. (See succeeding Rte.)

ROUTE 54.

LA CORUÑA TO EL FERROL. 33 m.

El Ferrol is distant 11 m. by sea from Coruña and 33 m. by land. The pleasantest route is by the steamer, which leaves Coruña at 3 P.M. and arrives at 4.45 at El Ferrol, returning the next day at 9 A.M.

Rail to Betanzos (*see* 'Indicador'). The diligence-route from Betanzos, 21 m., is as follows:—

Betanzos Stat. See Rte. 53.

12 m. *Ponte d'Eume*. Pop. 2200. This picturesque town stretches from the shore of a *ría* (or by) up the side of a steep hill. Its remarkable bridge, originally 1 mile long and formed of 58 arches, was destroyed in 1868 to make way for a modern structure, which spans the actual bed of the river at its mouth, the rest of the ancient road being now carried over an embankment, which has been constructed for the purpose of reclaiming the land to the rt. of the way.

6½ m. *Seijo*. Pop. 1000. Situated upon the Bay of Ferrol, and exactly opposite the town itself. From this point take a boat and cross over (in 15 minutes) to Ferrol, thus avoiding the circuitous land-route of 7 m.

2½ m. *El Ferrol*. *Inns*: There are no inns which can be recommended. *Casas de Huespedes*: do la Vizcaina, in the Calle Real, the best, but generally crowded with commercial men; de Maria Ramos, on the Plaza Dolores; de la Cubana, in the Calle Magdalena.

Cafés.—De Iberia, Calle de Magdalena; del Angel, in the Calle Real. N.B. In both of these cafés excellent English beer is always on draught.

Clubs.—Circo de la Recreacion, No. 177, Calle de Magdalena; visitors ad-

mitted upon introduction by a member; no English paper. Liceo de Artesanos, in the Plaza de Armas (*see* below).

Restaurant.—La Esmeralda, opposite the Puerta del Parque; a primitive establishment, but much frequented by naval and military officers on account of its Anglo-French cuisine.

Post Office.—Calle Real (corner of the Plaza Dolores).

English Vice-Consul.—Manuel Garcia, Esq., No. 58, Calle de San Francisco.

U.S.A. Vice-Consul.—Anthony Y. Fernandez, Esq., No. 15, Calle del Castro.

El Ferrol (Pop. 20,000) was originally a fishing village. It derives its name from an ancient *farol* (or light) which was placed at the head of its land-locked channel. Charles III. first selected the site for a royal naval arsenal. The magnificent harbour is scooped out by nature in a strikingly picturesque manner. Its narrow entrance is defended by the castles of *San Felipe*, to the N., and *Palma*, to the S.

The *Arsenal* is the principal sight in Ferrol. The land side was fortified, in 1769-74, with a massive wall upon which 200 cannon might be mounted. The dockyard is entered by the Puerta del Dique: it is divided into a smaller outward and a larger inward portion. In the N. angle are the foundries, and the engineering departments. Further on to the rt. is the *Exterio* (hospital) and the *Presidio* (naval prison). The *Gradas de Construcción* (ship-building slips) are also within the dockyard. The Puerta del Parque leads to the Doric *Sala de las Armas*. Outside the arsenal is the timber depôt of *Caranza*.

The general arrangement of the departments is admirable, the buildings themselves being constructed in most substantial style. The engineering shops are fitted with every modern appliance. During late years the arsenal has employed from 3000 to 4000 workmen, the managers of departments

being almost exclusively Englishmen.

The town of Ferrol is clean and picturesque, although very unevenly paved. It is built in the form of a parallelogram of six streets in width, and ten in length; these intersect each other at right angles. The handsome Plazas of *de los Dolores* and *del Carmen* lie at either end of the *Calle Real*, which is the principal street. The pleasant *Alameda* lies without the arsenal wall; observe its fountain, erected, in 1812, by General Abadia, in honour of Cosme Churrua, the Spanish Admiral who lost his life at the battle of Trafalgar. The *Paseo de Chinela* is another delightful promenade. The *Paseo de Herrera*, laid out and planted with acacia-trees, in 1867, commands fine views of the dockyard, the ria, and the distant hills. The house with a flag-staff to the rt. of the *Paseo* is the residence of the naval governor.

Those who are interested in working-men's institutions will visit the admirably-managed Artisans' Club (*el Liceo de Artesanos*) situated in the Plaza de Armas. The building is roomy and well arranged; it contains reading-room and library, ball, billiard, and chess-rooms, café, and a class-room, where architectural and mechanical drawing, mathematics, French, and history are taught during the winter months. There are about 950 members, divided into two classes, honorary and working. The latter class pay larger subscriptions, and thus entitle themselves to assistance from the sick-fund when disabled by illness or accident. Amateur concerts and dramatic performances, balls, and *tertulias*, are given frequently to the members and their friends.

Ferrol was the scene of one of our greatest military blunders. In 1800, a squadron under the command of Gen. Pulteney made an attack upon the town. Just as the inhabitants were preparing to surrender, the cowardly Pulteney—scared by the rapidly falling barometer, and beaten (it is said)

at the game of brag—ordered the embarkment of his almost mutinous troops, amidst the jeers of the sailors of the English fleet, and to the astonishment of the Spaniards themselves.

Excursions from Ferrol.—(1.) The antiquarian should visit the *Church of Chamorra*, 2 m. to the N.W. of the town. Its foundation dates from the remotest antiquity. Obs. the huge boulders which lie close to the outer wall of the ch. They are probably the remains of a Celtic altar: the uppermost stone was doubtless originally placed in a much more elevated position, as the figure of a human form (saint or virgin) is roughly sculptured upon the lower surface; its outline can be distinctly felt by passing the hand underneath the stone. It is probable that this out-of-the-way spot was chosen for the ch. owing to the sacred traditional character of the pagan site itself.

About $\frac{1}{2}$ m. to the N. of Chamorra are the remains of a Celtic *dolmen*. The upright stones still retain their original position, but the cross-stone has been displaced and is lying upon the ground.

Continuing our walk in a N.W. direction ($\frac{3}{4}$ m.) we reach the singularly interesting specimen of a Celtic barrow, known as *el Castro de Vilasanche*. It is circular in form, and the S. side retains its original altitude and shape. Composed of alternate layers of earth and stones it covers an area of, circa, 220 square yards, and commands the plain below. This barrow, together with many other most interesting remains which exist in the immediate neighbourhood of Ferrol, are carefully described by Señor Saralegui y Medina, whose work upon the Celtic antiquities of Galicia* should be in the hands of every one interested in the Celtic researches.

(2.) *Excursion to the Convent of Cuaveiro*, 10 m.—Send for a boatman over night, and order him to engage

* *Estudios sobre la Epoca Celtica en Galicia*, por D. Leandro de Saralegui y Medina, Ferrol, 1868. Digitized by Google

horses. *Attend to the provend.* Start early. You will be rowed across the bay. 3 hrs.' riding over a wild mountain-path, with glorious glimpses (to the rt.) down upon the jagged outline of the coast, will bring you to the brow of the hill, from whence the steep descent to the monastery must be made. The road now becomes execrable, but the sure-footed ponies can be depended upon.

The valley of *Caaveiro* is one of the most secluded in Spain: the view of the convent is strikingly picturesque. When first seen from the heights above, the ivy-mantled ruin seems to be almost level with the river (*Eume*), which encircles it around in horse-shoe shape, but it is, in fact, greatly elevated above the stream, being perched upon a precipitous semi-detached rock which rises in the centre of the glen. The convent portal is approached along the narrow ledge or ridge which alone attaches the rock to the side of the valley. The farmer who inhabits this secluded glen will conduct the visitor over the convent.

The *ex-Colegiata de Caaveira*, dedicated to San Juan, is said to have been founded by St. James the Apostle. Its massive walls, embattled turrets, and numerous subterranean prison-cells would, however, lead to the supposition that the place was originally constructed for a stronghold of one of the religious military orders, and was subsequently appropriated by the friars. St. Rosendo, the celebrated bishop of Montenedo, was abbot of this *colegiata*. His surplice, and the golden chalice (of peculiar shape) with which he celebrated Mass, were preserved until about the year 1855 in the convent. The little chapel was then unroofed and allowed to go to decay, and these precious relics of the past have disappeared. Descend into the gloomy cells, where the prisoner was unable to stand upright or even lie at length upon the damp floor. The *Eume*, which flows immediately below the convent, is one of the finest salmon and trout-streams in Galicia. The neighbouring hills are well-stocked with wild

boars, partridges, hares, and other game. Periodical boar-hunts take place during the autumn and winter months. Obs. the tawney-red coloured hawks which are generally to be seen circling in the air around the rock. Eagles also may be occasionally observed feeding upon carrion in the midst of the glen. The Valley of *Caaveiro* is so completely sheltered from every wind, that vegetation begins a month earlier than in other parts of the province.

(3.) *Excursion to the mines of Victoria, and the sea-side bathing-place of Passantes, 27 m.*

This interesting excursion can be made either in the diligence or on horseback. The country is wild and picturesque, and abounds in game. The *rio Juvia* abounds in fish. [$1\frac{1}{2}$ m. to the rt. of *Juvia* is the extensive linen manufactory of Rojal, employing 350 hands. $\frac{1}{2}$ m. below these works is a magnificent waterfall; the whole volume of the *rio Nada* is precipitated in one grand cascade into the ravine below. This river abounds with trout; its water is also considerably impregnated with mineral matter, so much so in fact that the *Ferrolanos* are in the habit of using it for medicinal purposes. The immediate neighbourhood is wild in the extreme, and boars, deer, partridges, and vast flocks of wood-pigeons abound.]

From *Juvia* the road continues to *Sansatorniño* ($\frac{1}{2}$ m.), Pop. 500, where is a convent belonging to the Benedictines and a country residence of the Marquis of *Sansatorniño*. Afterwards the hamlets of *Moeche* (2 m.) and *Abad* (2½ m.) are passed to *La Barquera* (4½ m.).

[Here a détour of $1\frac{1}{2}$ m. can be made to enable the traveller to visit the iron pyrites mine of *La Victoria*, owned by our countrymen, Messrs. Hutchinson and Earle, and managed by Captain Barrett, a gentleman of great practical experience in Spanish mines and minerals, who is always ready to give every information to visitors.]

From La Barquera the road continues to Mera (3 m.), and thence to *Santa Maria de Ortigueira*.—Posada de Piñon. Pop. 3000. Here the angler and artist can make head-quarters. 2 m. farther on is the sea-side bathing village of

Passantes, where, however, the lodging accommodation is very poor.

N.B. A rough bridle-track will lead the traveller who desires to proceed northwards, to Mondonedo (see Rte. 50), and thence to Oviedo.

ROUTE 55.

LUGO TO SANTIAGO. 51½ m.

The excellent diligence-road descends steeply to the level of the river Miño, which it crosses by an exceedingly narrow bridge. A long dreary road conducts to

12½ m. *Venta de Huttin*. Hence over swamps, moors, rivers, and beathery hills to

11 m. *Pallas del Rey*. The shooting about here is excellent.

2 m. *Mellid*. The Posada here is bad.

10 m. *Arsua*.

We soon obtain our first sight of the dark granite towers of the Pilgrim city, and the deep-mouthed cathedral-bells salute the ear. The first sight—as in other Meccas—makes a more profound impression than does a prolonged stay in the city itself. The pilgrims of old, upon first sighting Santiago, uncovered, and proceeded—in all humility—(some upon their knees, and all singing hymns) up to the very gates of the holy city.

SANTIAGO.

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§ 1. HOTELS, CAFÉ, THEATRE, POST OFFICE, SHOPS.

9 m. *Santiago de Compostella*. *Inns*: Fonda Ferro Carrillana, good; Casa de Huespedes de Rey, opposite the University; Casa de Raparis, in the Rua Villar, badly situated, but clean and tolerably comfortable.

Cafe: Compostellano, in the Rua Nueva; a handsome and airy saloon.

Theatre, in the Rua Nueva.

Post Office, in Plaza Quintana de Muertos, close to the Cathedral.

Italian Warehousemen: D. José Fernandez Vasquez, Calle de Preguntorio; D. Quirino Almoína, in the same street. In both of these shops the peculiar cheeses of Galicia, called *queso de teta* (from their form being like a woman's breast), and the excellent *jamon dulce* (sweet hams), may be obtained for shipment direct to England, via the port of Carril, to the consignment of the purchaser.

§ 2. HISTORICAL NOTICE.

This city (Pop. 29,000) bears the Spanish name for St. James the Elder: it is also called *Compostella* (Campus-Stellæ) because a star is said to have pointed out where his body was concealed; some derive it, however, from the *Giacomo Apostolo* of the Italians.

Santiago may be said to have been first founded by Theodomir, Bishop of Tria, in 829 A.D., some years before which he professed to discover the body of St. James the Apostle, in a wood situated upon or near the site of the present city. Alouso II. at once erected a chapel on the site, houses sprang up around it, the chapel was enlarged into a cathedral (finished 874, and consecrated May 17, 899). Since the foundation of the ch. the shrine of

Santiago has been the favourite resort of pilgrims, not only from all parts of the peninsula, but from England and France.

Santiago, although much shorn of its former civil and religious dignities, is still the see of an archbishop, with a cathedral, 2 collegiate churches, and 15 parroquias. It was formerly the residence of a captain-general and of an *Audiencia*, which were removed to La Coruña in 1835.

This hill-girt city is very picturesquely built upon an uneven irregular site; thus, while the convent of *San Francisco* lies in a hole, the cathedral occupies a slope in the heart of the city. The town is full of arcades, fountains, and scallop-shells; and has a sombre look, owing to the effect of humidity on its granite materials. The wet weather is favourable to vegetable productions, and the clouds drop fatness; in consequence the town is cheap and well supplied with fruit, among which the *Urraca* pear is delicious. The river fish, especially trout and eels, are excellent. The rivulets *Sar* and *Sarela*, better known as the toad-streams, *Los rios de los Sapos*, flow to the N.W.

§ 3. CATHEDRAL, SQUARES, SEMINARY, HOSPICIO, CONVENT OF SAN MARTIN.

The Cathedral (the first object of the pilgrim to Compostella) was founded 1078, under the episcopate of Pelaez, upon the site of the one consecrated in 899, which was destroyed by the Moors under Al-Mausúr in 997. Under the episcopate of Diego Gelmirez (who was consecrated 1100 and died 1130) Santiago was made an archbishopric.

This cathedral is unusually complete and uniform in style: it is both in plan and design an exact repetition of the Ch. of *San Sernin* at Toulouse, which was founded 22 years previously. The primitive character of the exterior has been injured by subsequent alterations and additions.

Before entering the cathedral walk round and observe the exterior of the edifice, commencing with the grand W.

façade which fronts the *Plaza de la Constitucion*, or "del Hospital." This façade is placed between two overcharged towers—old only about as high as the side walls of the ch.—which terminate in pepper-box Churrigueresque cupolas. Between these towers obs. the statue of the Tute-lar, designed by Ventura Rodriguez in 1764, which is placed in a lofty niche: before the figure of St. Iago kneeling kings are sculptured. To the rt. rise the square towers of the cloisters, with an upper row of arcaded windows, and picturesque round towers at the angles. These grand cloisters, the exterior of which is rather Renaissance than Gothic in character, are simple and serious in the inside; they were built 1533, by Fonseca, afterwards Archbishop of Toledo: his library was placed in a noble suite of rooms above them. To the rt. of the W. façade are the chapter-house and the other *oficinas* of the cathedral; to the l. the gloomy palace of the primate.

The handsome *Plaza de la Constitucion* is bounded on the other three sides by public buildings: to the W. is the vast *Seminario*, founded 1777 by Archbishop Rasoy for the education of young priests; it has been restored to the Church. The *Casa del Ayuntamiento* is on the ground-floor. To the N. is the *Hospicio de los Reyes*, built in 1504 by Enrique de Egas, at the command of Ferdinand and Isabel, as a hospital for pilgrims. The founders' portraits ornament the portico: the hospital is divided into four quadrangles, with a *Retablo* in the centre, so contrived that the patients in the different storeys can all see the sacrifice of the Mass. The elaborate portal is enriched with saints, pilgrims, chain-work under the cornice, and the badges of Ferdinand and Isabel. Two of the patios have arches and delicate Gothic work; observe a fountain gushing into a tazza from four masks. The chapel is plain, but the portion within the railing is unequalled in Santiago for delicacy and richness of work; the roof springs from four arches with Gothic niches and statues. The other two patios

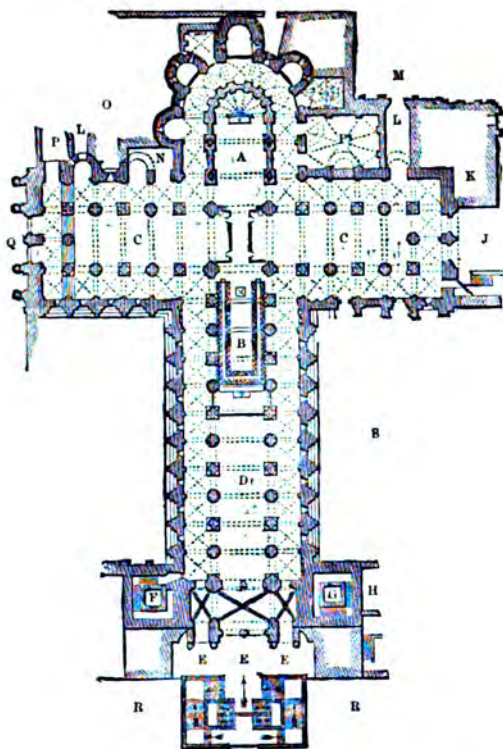
are of later date, and in the Doric style: in the entrance hall are bad portraits of the royal founders. To the S. is *el Colegio de San Geronimo*, commonly called *Pan y Sardina*, from the poverty of its accommodations: it adjoins the now suppressed *Colegio de Fonseca*, founded in 1544 by Archbishop Fonseca.

Leaving the *Plaza Mayor* by the S.W., turn into the *Plateria*, situated at the S. entrance of the cathedral. This is the most ancient front, but it has been to some extent damaged by the erection of a lofty clock-tower at the S.E. angle. The rest of the façade is fortunately preserved. The details of the work are of great interest, being of earlier design than that of the western part of the ch.: the marble shafts are carved with that extreme delicacy which is so characteristic of early Romanesque sculpture. The jamb of the door retains an inscription, deeply cut in large letters, which gives the date of the execution, Era 1116, A.D. 1078. The *Torre* is one of the original towers into which Gelmirez and Urraca fled from the populace. The mob tried to burn them out—a very Oriental and Spanish custom: it was formerly called *la Torre de Francia*, as the long street is still *del Franco*. The French in those times enriched the shrine, and Louis le Jeune came here in person as a pilgrim. Marshal Ney sacked the shrine; and when Soult's flight from Oporto caused him to abandon Santiago, May 23, 1809, he carried off, says Torenó, 10 cwt. of sacred vessels. A portion of the cathedral treasure escaped, because the spoilers feared the hostility of the *plateros*, the silversmiths who live close to the cathedral, and by whom many workmen were employed in making little graven images, teraphims and lares, as well as medallions of Santiago, which pilgrims purchase. Obs. on the *Plaza* the gushing fountains supplied by Tritons.

Now, proceeding to the rt., enter the *Plaza Quintana de los Muertos*, the former cemetery of the canons. Obs.

on this side of the cathedral *La Puerta Santa*, which very ancient portal is only opened in the Jubilee year, and then only by the primate himself. Obs. the details—the cornice columns and arched recesses, with *Santiago* in pilgrim garb, supported by his disciples, *Atanasio* and *Theodoro*. In the open *Patio*, in square niched compartments, are other sainted disciples, all in a row, some of whose heads have been cut off. This is the door by which pilgrims enter. On the E. side of the *Quintana* is the ch. dedicated to *San Payo*, Pelayo. The ground on which the cathedral is built is far from being level on this side, hence the flight of steps; and here yet remains a circular portion of the first building.

The fourth and last side opens to the N. on the picturesque *Azabacheria*, or *Plaza de San Martin*. The former term is derived from *azabache*, jet (*azzabach* is the Persian *schabah*, signifying "small black beads," or bead-rows), of which vast quantities of rosaries used to be made and sold to the pilgrims as they entered. The second name of this N. *plaza*, *de San Martin*, bears reference to the enormous Benedictine convent dedicated to that saint, founded July 26, 912, by King Ordoño II. This ancient convent has been almost entirely modernized on an enormous scale; the back has a fine garden, and commands noble views from its magnificent long corridor upstairs. The heavy modern Doric entrance was raised by *Casas y Noboa*, in 1738, and finished at the tasteless period of 1743. Obs. the handsome fountain with three falls and satyrs' heads. The interior of this once most wealthy convent is commensurate with the exterior, as one corridor is 205 paces long. The library was superb, as the Benedictines were a learned order, and promoters of schools and antiquarian research. The chapel, now a parish ch., is in bad taste, with a heavy tessellated trunk-headed roof. In the *Retablo*, of vilest Churrigueresque, Santiago and San Martin ride together in a fricasee of gilt gingerbread. Behind it is the splendid Renaissance Coro. The pul-



PLAN OF SANTIAGO DE COMPOSTELLA.

- | | | |
|------------------------------|-----------------------------------|-------------------------|
| A. Capilla Mayor. | H. Capilla de Alva. | O. Parroquia. |
| B. Coro. | J. Plaza de los Plateros. | P. Modern Chapel. |
| C C. Transepts. | K. Clock tower. | Q. Plaza de San Martin. |
| D. Nave. | L. Passages. | R. Plaza Mayor or Del |
| E E E. Portico de la Gloria. | M. Plaza Quintana de los Muertos. | Hospital. |
| F. Steeple. | N. Modern Chapel. | S. Cloisters. |
| G. Tower. | | |

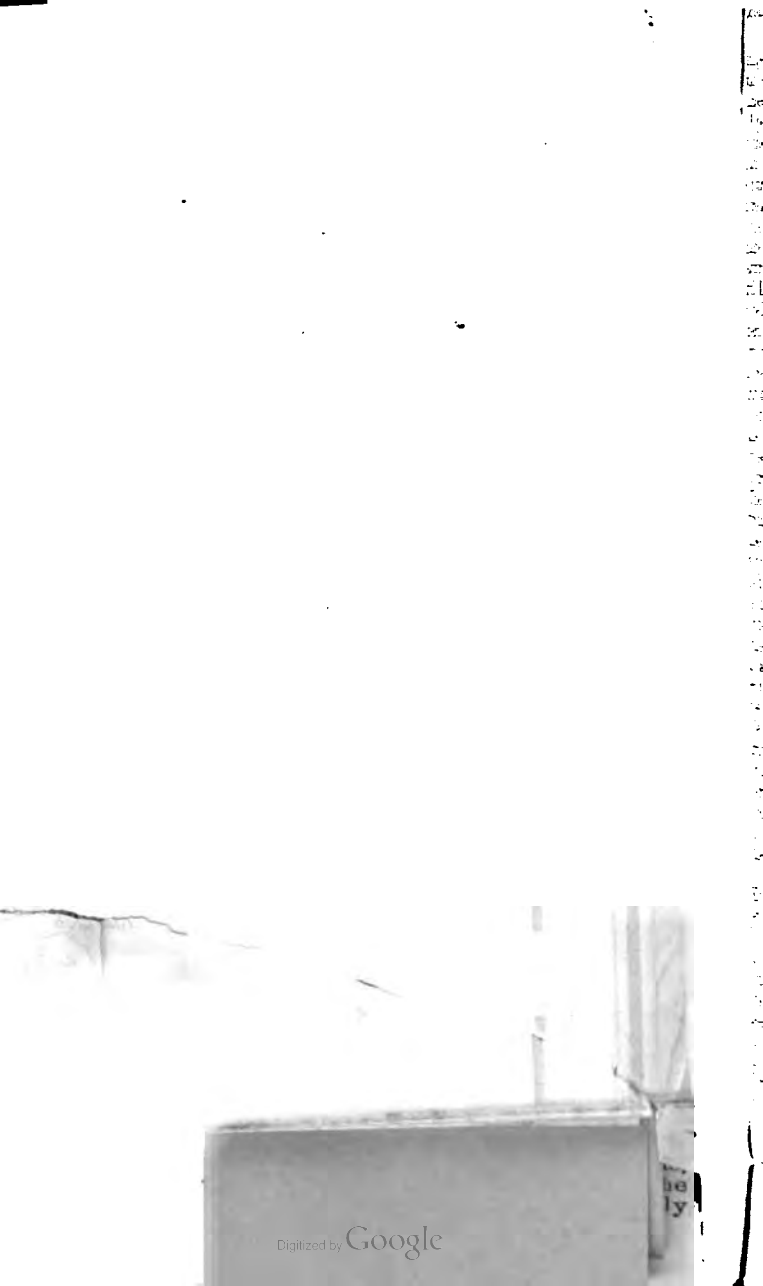
pits are composed of rich marbles: the circular *sacristia* is fine. The convent itself, since the suppression, has fallen away sadly, and has been used as a barrack, a granary, &c.; it has now been restored to the Church. From the *Azabacheria* to the *Plaza de la Constitution* there is communication by means of a low groined 12th-cent. gateway, under the archbishop's palace.

Now enter the cathedral from the *Azabacheria*, first looking at the modern encasement, the Doric and Corinthian tiers, and heavy pediment, supported by caryatides of Moorish slaves, with Santiago above, dressed as a pilgrim, erected in 1756 by one Domingo Antonio Luis Monteagudo, a Galician, i.e. a Boeotian builder. The original façade had been previously

Ribetallb
unfo
Almanzor
nda
dorbe
Nules
Alm

2°

Engraved by J. & C. Walker.



tampered with by one *Sarela*, a worthy who ought to have been cast into his namesake's river hard by.

Upon entering, the complete change in the character of the work is more than usually striking. The interior is purposely kept somewhat dark, to increase the effect of the illuminations at the high altar, thus rendering the image of the apostle the emphatic feature. The cathedral forms a beautiful Latin cross, of which the lateral chapels do not injure the general effect. The aisles are narrow in proportion to their height and length, the central being the highest. The light and elegant piers contrast with the enormous thickness of the outer walls. The triforium galleries are carried round the whole ch., W. end, and transepts.

The whole detail of the design is extremely simple. The two original transept ends of the ancient cathedral are preserved: the new fronts built outside them add to the strange effect. The height of the interior, from the floor to the centre of the barrel vault of the nave, is about 70 ft. The dark side aisles, which almost look like *corridors*, are filled with confessional boxes, dedicated to different saints; while on those destined for foreign pilgrims are inscribed the languages which the priest in them used to understand, when strangers came from all countries. The original windows remain throughout the greater part of the ch.

Most of the chapels remain. The most important feature of the *Capilla Mayor* is the altar dedicated to the ancient image of Santiago: two doors in the lower part give access to the steps up which the pilgrims have passed from the very earliest times to embrace the Saint. The altar, of the 12th centy., described by Ambrosio de Morales in the 16th centy. ('*Viaje Santo*') must have been a marvel of art. The present one was begun in 1565. The image of Santiago is Gothic, of stone, painted and gilt, but so covered with ornamentation, that the head alone is visible. The imago is seated,

and, according to the description given by Morales, he holds a book in the left hand and blesses with the right. It is placed in a fine silver shrine, work of the beginning of the last centy. He now holds in his left hand the *bordon*, or pilgrim's staff, with a gilt gourd or calabash fastened to it. The *bordon*, said to have been found in the Saint's sepulchre, is placed on a bronze column 1 metre from the pavement, near the railing of the choir, opposite the pulpit of the Epistle. In the imago's rt. hand is a label inscribed "*Hic est corpus Divi Jacobi Apostoli et Hispaniarum Patroni*," Remark the singular hood worn by the image, the *Esclavina*, worn also by pilgrims; this one is studded with precious stones. Mass can only be said before this image by bishops or canons of a dignity called *Cardenales*, of whom seven attend on grand occasions. The altar is then decorated with the splendid silver custodia by Antonio de Arfe (1544) and the small gilt figure of Santiago, whose glory, aureola, is composed of rubies and emeralds. The greater part of the silver lamps were carried off in 1809 by the French. The light of the central lamp is defrayed from a legacy left by the Gran Capitan Gonzalo de Cordova for that purpose. Under the *cimborio*, or noble cupola dome, occasionally hangs the large *incensario*, *bota fumeiro*, two yards high. It is supposed this unusual size was required to fumigate the church during the feasts of the Saint when full of pilgrims. It is swung backwards and forwards by an iron chain, filling the *crucero* with perfumed wreaths. On each side of the *reja* of the high altar are two bronze *ambones* or pulpits. They are masterpieces of cinquecento art, by Juan Bautista Celma, 1563. The six exquisite gilt alto relievos, carved with mermaids, battles, and holy subjects, are worthy of attention. Near these pulpits there are ancient alms-boxes, *limosneras*, under Gothic statues. The transept is the most picturesque spot of the interior of the cathedral; the architectural lines are very good, and the decoration and general effect of the

whole is very fine. The only object of interest in the Coro is the *silleria*, which was well carved with holy subjects in 1606 by Juan Dairla de Tuy. In the *trascoro* is venerated an image of Our Lady of Soledad, on an altar with a silver frontal.

There are 18 chapels in this church. Interesting tombs may be seen in those of *del Salvador*, or Rey de Francia, and *San Bartolomé*, in the apse. Obs. especially that of the Canonigo Castilla in San Bartolomé, a beautiful example of Renaissance work. The sepulchres in the Chapel of the *Espiritu Santo* in the transept are also worth a visit, and some images, especially that of *San Esteban*, in the Corticela, next to this. The Gothic carvings in stone, in the Chapel of *San Fernando*, to the S., are interesting. The chapel of *St. Joseph* is interesting; the plan is peculiar. It was probably begun and finished circa 1168–1175, and is situated under the W. portico of La Gloria: it is kept locked, but is shown to visitors on their asking to see it.

Behind the Apostle's image is a small room which contains what chalice escaped the pillagers. Obs. two very ancient gilt *pizes*, a Saviour seated under a Gothic niche with two angels, and some ewers and basins in the shape of scallops.

Next visit the Relicario, near the chapel of San Fernando, in which are many exquisitely wrought shrines and goldsmith's work, containing relics. The most important of these is the Byzantine cross of Alonso III.: it is very similar to the cross *de los Angeles* at Oviedo, and made of wood covered over with platings of gold and filigree work, studded with precious stones and cameos. The figure on the cross is more modern in date. The inscription states that it was given by Don Alonso and Doña Jimena in the Era 912 A.D. 1874: "*Hoc opus perfectum est in Era IX. et duodecimo. Hoc signo vincitur inimicus, hoc signo tuetur pius, hoc offerunt famuli Dei Addefonsus princeps et conjux.*" The shrine in which the *Santa Espina* is preserved is an admirable specimen of Christian plate

of the 15th centy. Upon a finely worked silver foot is placed a stem supported by angels carrying instruments of the Passion. The silver head, said to contain that of Santiago Alfeo, is covered with precious stones, and is work of the 14th centy. A gold chalice of San Rosendo, 15th centy., is also worthy of notice. There are a great number of small objects belonging to the church which are interesting. The Custodia, by Antonio de Arfe, 1564, is very fine, although by no means so perfect as those at Toledo and Cordova. In this chapel are five sepulchral statues of royal personages, of great antiquity, e.g. Don Ramon, husband of Urraca, Era 1126; Fernandus II., 1226; Berenguela, 1187; Alonso IX., of Leon, 1268; and Juan de Castro, 1412. Obs. also the enamelled tombs of San Cucufato and San Fructuoso. The *Tesoro*, upstairs, has a fine *artesonado* roof. Here is the *urna*, the silver sarcophagus, with the star above, in which the Host is deposited on Good Friday, when it is placed in a beautiful viril, made in 1702 by Figueroa, of Salamanca.

Among the few objects which still remain in the vestuary may be mentioned a fine cope, embroidered with figures, some ecclesiastical vestments embroidered in pearls, the gift of Philip III., and a good collection of tapestries. Obs. also the *Gallardete* banner of the Turkish galley at the Battle of Lepanto, which was given to this ch. by Don John of Austria. It is hung from the roof of the *coro* on the festival of the Saint, and reaches to the ground. The flag of the galley of Don John is at the cathedral of Toledo.

The chief glory of this ch.—in an architectural point of view—is its grand western entrance, fitly called *el Portico de la Gloria*, being undoubtedly one of the most glorious achievements of Christian art. It is the most important representation of the Last Judgment which is known of the 12th centy., and was designed and executed by *Maestro Mateo*, circa A.D. 1168–1188. Consisting of 3 arches,

that in the centre opens into the nave, and those on either side into the aisles: in the centre is *La Gloria*, the prominent feature of which is our Saviour—sculptured twice the size of life—seated with St. James (also seated) below him, and the other Evangelists to the rt. and l., two of them having their emblematic beasts, and one his bird, reposing on their laps. Around them are angels worshipping. The archivolt has the sitting figures of the four-and-twenty elders arranged round its circumference: these figures have been much less injured than the rest of the doorway. In the arch to the l., or N., are angels carrying souls to heaven: other figures appear to come out of Purgatory; in the centre of the arch are angels sounding the trumpet of the Last Judgment. In the doorway to the rt., or S., are represented the Infernal regions, although in the centre there are figures of angels and souls corresponding to the other doorway. This subject is prolonged on the rt.-hand side to the immediate capital: these figures must be looked at with attention; their treatment is full of phantasy. It must be remembered that this work is anterior by a century to Dante's great poem. Figures of Apostles and personages of the Old Testament support the arches; they are admirably executed. The columns rest on a series of monsters, which appear to symbolise vice conquered by the saints above them. In the shaft which divides the central doorway, kneeling towards the interior, is the figure of the architect, *Maestro Mateo*, holding a band on which is inscribed the word *Architectus*. Among the shafts there are four of different marbles. The most important of these is the centre one, on which is carved in a most admirable manner the Tree of Jesse. Remains of colour are still visible on several of the figures. It is evident that the whole doorway was originally painted. In the centre doorway may be read an inscription stating that it was finished A.D. 1188 (Era 1226). At the South Kensington Museum there is a complete cast of this admirable work, made at the ex-

pense of the English Government by Brucciani in 1866.*

Under the portico de la Gloria there exists a large chapel or small Romanesque ch. which must be visited. It is called, without foundation *La Catedral Vieja*. Its plan is a Latin cross, with three groups of columns in the centre, which with their arches form two naves. Some of the carvings of the capitals are extremely interesting. It is supposed to be the first thing built by Master Mateo (circa 1168–1175). The altar frontal is very remarkable. Obs. especially the interesting reliefs which occupy the place of the *Retablo*. One of the marble statues on the altar appears to be Roman. The Virgin on the side altar, and the Santiago opposite the entrance, are worthy of attention.

The ceremonial by pilgrims to this shrine is after this wise: the newly-arrived ascends some steps behind the image, places his hands on the shoulders, and kisses the hood. This osculation is essential, and is called *el fin del Romaje*, the end, the object of the pilgrimage. The pilgrim next proceeds to one of the "confessoures," and confesses; then he is "assoyled," communicates, and receives his certificate, or, as it is called, his "*compostella*." This is a printed Latin document, signed by the canon, "*Fabrica administrador*," which certifies that he has complied with all the devotional ceremonies necessary to constitute a *romero*, a real pilgrim. This *compostella* was often deposited with the family title-deeds as a voucher of the visit, as otherwise lands under certain entails could not be inherited.

The festival of St. James (25th July) is celebrated with especial solemnity whenever it falls upon a Sunday. The ceremonies of the offertory on this day and on the Epiphany are extremely various and full of interest, and are fully described in '*Fraser's Magazine*,' August, 1864.

* Mr. Street, in his admirable work '*Gothic Architecture of Spain*,' London, 1865, has engraved the portico as a whole, with the exquisite detail of its central shaft.

In the travels of Rozmittal many curious details are given of Santiago in the 16th centy.

§ 4. UNIVERSITY, CONVENTS, OLD HOUSES.

From the cathedral the traveller can visit the *University*, founded 1532, by Archbishop Fonseca. It is much frequented: its library is a fine room and well provided with books, including several French works and 'Cobbett's Parliamentary Debates,' in truly British half-russia, contrasting with the vellums of Spain!

The *Convent of San Francisco* should also be visited; its chapel, now used as a *parroquia*, is fine, and has a good roof. Obs. behind the altar a portrait of a Mouroy, a former benefactor.

The other once splendid convents of Santiago are now in a deserted, half-ruined condition. The cloisters of the half-destroyed San Augustin deserve notice, and the square belfry of *Santo Domingo*. Among the parish churches, that of *San Félix de Celorio* is the work of Martin Paris, 1316, but it has been much modernised. In *Las Animas* is some good painted sculpture, principally representing our Saviour's Passion, by Prado, a local artist.

In *Santa Maria de Conjo*, 1 m. outside the town, may be seen a fine crucifix of natural size by Hernandez, 16th centy.

Many of the façades of the old houses are interesting, several still possess remains of the 12th and 13th centuries.

Santiago is the only capital in Spain which has changed so little that there is hardly any alteration in the plan of the town during the last two centuries.

In the *platerias* may be bought the picturesque and reasonable silver-gilt local jewellery worn by the peasants, and very suitable for presents.

§ 5. PROMENADES, MARKETS, WALKS.

The public walk, called *El Gran*

Campo de Santa Susana, is charming. The *Paseo de fuera* is also a pleasant lounge, from whence the best view of the W. front of the cathedral and the adjoining buildings is obtained.

The artist and naturalist will of course go to the market, held in a long, narrow, open shed, near the Convent of St. Augustine, and there study natural history and costume. The women wear plaitless woollen dresses, which fall straight down and display the figure in the most anti-crinoline fashion. In the height of summer they are clad in white or striped linen, which they throw over their heads for mantillas, exhibiting their dark *sayas*. The men wear full pantaloons, *à la Turque*, and a singular helmet-shaped *montera* (the *mitra cristata* of their forefathers): in rainy weather they wear an over-cloak of straw thatch. Sunday, as is usual in Galicia, is the great market-day; after mass the peasants enjoy their dances and bag-pipes, the *Gaita Gallega*, and play at single-stick.

The visitor to Santiago may ascend the *Monte Pedroso*, some 2000 ft. high, from whence is obtained a panoramic view as extensive as it is beautiful.

Walk up also to the *Monte de la Almaziza*, situated to the E. of the town: a noble view is hence obtained, looking over the quarries and *Santa Clara*.

ROUTE 56.

LA CORUÑA TO SANTIAGO. 32 m.

This excellent post-road is traversed by four diligences daily (in 6 hours). The road leaves the city by one of

* Consult '*Monografía de Santiago*,' Anto. N. de Mosquera, 4to., 1850.

the two fortified gateways. Obs. the windmills upon the hill, to the rt.

3½ m. *Palabea*. The views of the ria to the l. are fine.

6½ m. *Carral*. A picturesque little town, inhabited by an industrial population.

2 m. *Herbes*, situated in the beautiful valley of *la Barcia*.

A little farther on is the *Puente de Abelleira*, which spans a trout-stream by one fine arch.

5 m. *Leira*. Inn: *Parador de las Diligencias*, the "half-way house" between *La Coruña* and *Santiago*.

2½ m. *Ordenes*. Pop. 350. Leaving this village a bridge is crossed, and farther on another, over the *rio Gindibon*.

2½ m. *Santa Cruz de Montaos*. Pop. 130.

3½ m. *Siqueiro*. Pop. 280. Here, on the first Tuesday in the month, a considerable cattle and horse fair is held.

6½ m. *Santiago de Compostella*. (See Rte. 55.)

this, the western end of the old world—the *Promontorium Nerium*.

6 m. *Finisterre*. This Land's End was the district of the *Arrotebrá*, *Artabri*, a word some fanciful Celtic etymologists interpret as *Ar-ot-aber*, a "hanging over the sea." This ironbound coast and fierce sea, delightful to poets and painters, but fatal to frail barks, is the fear of mariners. Here, Feb. 24, 1846, the *Great Liverpool* was lost on the shoals of *Guros*, 5 m. l. from *Corcubion*. The natives plundered the wreck, and the passengers were pillaged by even the *carabineros*, the Spanish protective service, sent to guard them ('Times,' March 9, 1846).*

On these waters, May 3, 1747, Anson took all the six line-of-battle ships and four armed Indiamen, which formed the combined East and West Indian French squadron under *La Jonquière*. Then the captain of the *Invincible*, when delivering up his sword, said to Anson, "Vous avez vaincu l'*Invincible*, et la *Gloire* (another of the prizes) vous suit."

Here, again, Nov. 4, 1805, Sir Richard Strachan caught and captured the four runaways from *Trafalgar*, the Admiral, *Dumanoir*, the first to fly on the former occasion, being now the first to strike his flag.

Here, before, on the previous July 22, Sir Robert Calder, with only 15 sail of the line, had attacked *Ville-neuve* commanding 21, and captured two; a thick fog came on, which, according to M. Thiers, prevented the French victory. The English almost felt so limited a success to be a reverse; and the gallant Calder was brought to a court-martial for the incompleteness of his victory. His defence, however, was unanswerable; and Nelson, just to a brave man, like the Duke to Moore, manfully asserted, "that he, with so small a force, might not have done so much."

Buonaparte received the news of

ROUTE 57.

SANTIAGO TO CAPE FINISTERRE. 39 m.

On this picturesque riding excursion attend to the provend; take a local guide and some sort of introduction to *Corcubion*.

The path from *Santiago* passes

9 m. *Puente Maceira*.

14 m. *Buen Jesus*.

10 m. *Corcubion* (Pop. about 1000) is a poor fishing-town under a slope of the *Entorde*, on a charming ria; the port was defended by two now dismantled forts. *La Nave* and the noble Cape, *El Cabo*, which is seen in all its glory from *El Pindo*, rise grandly at

* The readers of Borrow's 'Bible in Spain' will remember his hair-breadth escape from being shot for Don Carlos, just as Lord Carnarvon was nearly put to death in the same district for Don Miguel. Mr. Borrow was luckily delivered by the alcade of *Corcubion*.

this naval triumph with infinite discontent, as it entirely deranged his plan for the invasion of England, since Villeneuve was forced to sail south instead of north, and thus failed in becoming master of the British Channel.

Returning to Corcubion the equestrian may thence make a circuit of 15 m. in an easterly direction to visit the *Ch. of Nuestra Señora de la Barca*, to which a *romería* (or pilgrimage) is made on the 8th of September. In the immediate vicinity is the singular rocking-stone called *La Barca*. This Celtic structure is of enormous proportions: it lies near the bay of Camarinas and the village of Muzia. The antiquarian is referred to Señor Saralegui's work for a detailed description of this interesting locality.*

ROUTE 58.

SANTIAGO TO VIGO. RAIL AND
DILIGENCE. 56 m.

Santiago Stat. (Rte. 55). This rly. skirts the road as far as El Padron, when it branches to the rt. A long, monotonous descent now leads to

3 m. *Casal Stat.*

3 m. *Osebe Stat.*

3 m. *Esclavitud Stat.* The Church of *Nuestra Señora de la Esclavitud*, a ch. dedicated to the Virgin, whose grand festival is held on the 8th of September. It was formerly a sanctuary for every kind of criminals, who have testified their gratitude to their patroness by numerous votive offerings. These clerical asylums of crime (once so common) by which justice was so

often defeated, although now shivered by the explosion of public opinion, were in times of violence a sort of rude equity, which even armed power respected. Higher up is the *Pico Sacro*, a conical hill of crystallized quartz; its *holy* epithet is simply a translation of the old Galican *Mons Sacer* described by Justin (xliv. 3); the country, abounding in maize and fruit, up to *San Juan de Caba* is extremely picturesque.

3 m. *Padron Stat.* *El Padron*—the patron (the patron)—Pop. 3500, is built on the ancient *Iria Flavia*, a name still retained in the *Colegiata de Santa Maria*, which ranks as a cathedral next to that of St. Iago de Compostella, being in fact of earlier foundation. This town is situated on the Sar, which soon flows into the Ulla. Easter Monday is the local holiday and cattle fair. *El Padron*, being the spot at which the body of Santiago landed itself, was formerly an important pilgrim city, to which the *romeros* came after having first visited *Compostella*. Morales, 'Viage,' p. 137, details their proceedings: first they visited the ch. of Santiago, kissed the image over the high altar, and then walked round and kissed the stone, the pedestal of a Roman statue, to which the self-navigated boat moored itself—a miracle the town bears on its shield for arms. They then ascended the *Montaña*, to a hermitage built on the spot where St. James preached; next they drank and performed their ablutions from a stream which gushes out beneath the altar; and lastly, they ascended on their knees to the rocks which St. James pierced with his staff, in order to escape from the pursuing Gentiles; over two of the holes or *agujeros* the devout stretched their bodies, and those not over corpulent crept through.

1½ m. *Cesures Stat.*

Leaving El Padron, the Sar is crossed by a stone bridge, and the suburbs of *Dodro* and *Lestrobe* are passed; soon afterwards the Ullah is crossed at the bridge, *El Puente de Cesures*. Pons Cesaris, which was built on Roman foundation, in 1161, by *Maestro Mateo*, for the passage of pilgrims from Por-

* 'Estudios sobre la Epoca Celtica en Galicia,' por D. Leandro de Saralegui y Medina, Ferrol, 1868.

tugal: the tide flows up to it and brings up small craft.

5½ m. *Calvera* Stat.

5½ m. *Carril* Stat. Pop. 1200. Hence the diligence starts for Pontevedra. The railway to Vigo is expected to be finished shortly. Not far is *Caldas de Reyes* (Calidas), where are warm mineral baths (the season from July 1 to Sept. 30). *Inn*: Casa de Busto. The temperature of the odourless and tasteless waters is about 32° Réaumur. Their effect in softening the skin is marvellous. The bath is of granite, with a partition. Thus about five men and five women can bathe and talk to each other at the same time. [About 3 m. up the river are the *Caldas de Cuntia*, warm hydro-sulphuric baths, which also benefit the skin. The accommodations are indecent, but much frequented.] *Caldas de Reyes* is perhaps the worst-paved town in Spain.

The country continues to be rich. The peasantry have a truly Irish look; their rude carts laden with maize, and in make everything that a cart ought not to be), creep along to the music of drony bagpipes, or of creaking solid wheels. Crossing a ridge, the ancient walled town *Pontevedra* (*Pons vetus*), with its long bridge, rises on a peninsular slope on the bank of its picturesque and piscatose *ria*, and the estuary of the *Lerez*. Before entering the town, obs. on rt. the picturesque ivy-clad ruins of the convent of *Augustines*, which adjoins the charming *Alameda*, one of the most beautiful in Spain.

7 m. *Pontevedra*. *Inn*: Fonda de Postas. Pop. 4800. This is a most picturesque arcaded old town, built of granite, and full of quaint costume. In the upper part is a modern church, which is seen from afar. The ruined old *Palacio de los Churruchaos* of the 13th century, with its battlements and tower, deserves notice. This palatial fortress was taken from its former lords and ceded to the archbishops, as a penalty for these nobles having murdered the primate Don Suero de Toledo, by order of Pedro the Cruel. Notice the many armorial shields over the portals of old houses. The artist

will sketch the arcaded *Plaza de Tuceiro*, and obs. also the early Gothic in *Sta. Clara*, and the figures carved on the cornice near the W. entrance. Visit the Franciscan convent on the *Plaza de la Herreria*. Obs. in its chapel, to the l. of the high altar, the tomb of the Admiral Payo Charino, 1304. On the 5th of October, the ancient ceremony of blessing the sea, to make it propitious to merchants, mariners, and fishermen, takes place at *Marín*, to the S. of the *ria*; the principal priest of the district goes out more than a league to sea, with the images and relics of saints collected from the surrounding churches, and accompanied by several hundred gaily decorated boats. The *Velada* or *Ruada de la Romería de la Peregrina*, Aug. 8, attracts a multitude of peasants.*

[There is a direct route from *Pontevedra* to *Orense*, 52 m., by which *Tuy* is avoided. The grand Cistercian convent of *Acibeiro*, to the l. after leaving *Cerdedo* (13 m.), and before crossing the ridge of hills, lies in its lovely valley near the source of the *Lerez*, under the heights of the wild wolf-infested *Candán Sierra*. The founder was Alonso VII. A.D. 1135: the tombs of Pedro Martinez, and the Abbot Gonzalo still remain.]

The road now passes through one continued garden of corn, maize, vines, and flax, with charming views of the *ria* of *Vigo* to the rt. Soon we cross the long narrow bridge of *San Payo*, famous for oysters. The exquisitely lovely scenery continues to

17 m. *Redondela* (Pop. 2600), which is placed in the centre of this truly fertile land: its climate is delicious, and it has been long famous in song for its pretty women and well-fed priests—

“El abad de Redondela
Come si la mejor cena.”

The town, divided by its river, and

* Consult the ‘*Historia de Pontevedra*, Claudio Gonzalez de Zúñiga,’ Pontevedra, 4to., 1816.

connected by a bridge, stands on the lake-like *ria* of Vigo, which now opens to the S.W., and forms one of the finest bays in Europe. Deep and sheltered, it is navigable for vessels of 500 tons burden for 16 miles from the sea. It is secured from the fierce Atlantic by a natural breakwater, the isolated *Cies*, *ciccas* (the *Siccas* of Pliny). They are called also *las Islas de Bayona*.* There are passages into the *ria* outside the *Cies*, and one between them, called *la Porta*, the gate. Here on a rocky islet, in an inner bay, is the *Lazaretto*, the only one on the coast, where a ship coming from America or the West Indies must do quarantine. In this inconvenient Lazarhouse (as usual in Spain) the badness of the accommodation is commensurate with the heavy charges. Too many Spaniards, however, are interested in the lucrative but infamous quarantine system ever to allow it to be abolished.

The lovely scenery continues to

7½ m. *Vigo*. Inn: Hotel Nuevo; Fonda del Comercio in the centre of the town and overhanging the sea.

Casino, in the Calle Imperial: introduction by a member.

Evangelical Chapel.

Theatre, in the Plaza de la Princesa de Asturias.

Post-office, close to the hotel: open from 8 A.M. to 2 P.M.; mail for England closes 2 P.M.

English Vice-consul: Franco Manuel Barcena, Esq., office 3 doors below the hotel.

U. S. A. Consul: Manuel Barcena, Esq., brother of H. B. M. Vice-consul.

Bankers: Menendez y Barcena.

Vigo, Vico Spacorum (Pop. 6000) sparkles on a bend of the bay; this most ancient port was at first much injured by the establishment at El Ferrol. Now, however, its trade is in a flourishing condition: it is the point where the Peninsular steamers touch

when going up and down the coast. They generally arrive here from England in four days. *Vigo* as a place of residence for invalids is unequalled on this coast. It lies in a bosom of beauty and plenty, favoured alike by the elements, earth, air, and sea. It teems with flowers and fruit, with fish, corn, wine and oil. Like La Coruña, it is one of the chief centres of the cattle-trade export to London.

The town retains its old walls, its narrow and steep streets, its suburbs, craft, and costume delightful to the artist; visit its fish-market on a Saturday: it is situated on the finely sanded strand a few minutes' walk from the hotel. *Vigo* has a pleasant alameda by the *Puerta del Placer*, and a good port, sheltered by the heights behind, which are crowned with the castles *San Sebastian* and *del Castro*. The view from the latter is superb. The modern church, unfinished and unadorned, is a simple architectural temple, with a double row of noble columns supporting the arched nave.*

This port has often felt the English. Drake was here in 1585 and 1589. He set an example to the Duke of Ormond, Rooke, and Stanhope, who, returning from their failures at Barcelona and Cadiz, heard that the French fleet and the Spanish Plate galleons had arrived; the bullion was still on board, not having been landed in consequence of remonstrances from the selfish Cadiz authorities, whose port alone had the privilege to import silver; thereupon the English, Oct. 22 (N.S.), with only 25 ships, sailed into the bay, wisely attacked instantaneously, and in spite of the batteries armed with 20,000 men, destroyed the enemy's fleet in 2 hours, taking 6 French and 5 Spanish ships, and burning and sinking 12 of the former and 8 of the latter. Count Chateau Renaud, with his French convoys, fled in the middle of the action, leaving his Spanish allies in the lurch. The bulk of the treasure is said to have been cast into the sea, and has since been eagerly sought for, but never

* *Bayona* itself lies about 14 m. from *Vigo*, half-way to the mouth of the Mino. It is very ancient, was sacked by the Normans, and is alluded to by Milton in 'Lycidas'; "Namanco's and Bayona's hold." Bay-on-a is said to signify the "good bay."

* Consult 'Description de Vigo,' Dr. Nicolas Taboada, Santiago, 1840.

yet discovered, by numerous diving adventurers.

The losses sustained at Vigo nearly ruined Philip V., as those at Cadiz had so sorely crippled Philip II. The place was again attacked by Lord Cobham, Oct. 11, 1719, and almost destroyed.

Steam Communications. To London weekly, in John Hall's steamers, fare 5l. To Liverpool, in 4 days, at frequent intervals: to La Coruña, Bilbao, Santander, Cadiz, and Malaga, once or twice a week. To Lisbon bi-weekly, in 24 hrs.

ROUTE 59.

VIGO TO ORENSE, BY TUY. 54½ m.

Vigo. See preceding Rte.

The Railway to Tuy will be opened shortly (1877).

9¼ m. *El Porrino.* Pop. 350.

Here a road branches to

Tuy (7 m.). No *Inn.* Comfortable quarters in Casa de Carmen Sanchez. Pop. 5000. This once important frontier town is built upon the banks of the Mino—here a noble stream. It stands confronting the wall-encircled Portuguese town of Valenza. The climate is delicious, and the fertility of its *vega* unbounded. Tuy—*Tule ad fines*—was founded, *se dice*, by Ætolian Diomede, the son of Tydeus (Sil. Ital. iii. 367); here is said to have been discovered a Greek altar, and a Greek sculpture of some wrestlers. The Gothic king Witiza in 700 made Tuy his residence and court; the town was destroyed by the Moors in 716, but the site was recovered (740) by Alonso el Católico. Ordoño I. rebuilt it in 915.

The *castellated Cathedral*, begun in 1145, is suffragan to Santiago. The

silleria and cloisters are fine. The tomb of the patron saint, San Telmo, is enclosed with gilt *rejas* and arches, and hung with votive tablets: it was raised in 1579 by Bishop Diego de Avellanada. San Telmo's friend Don Lucas de Tuy, the historian, commonly called *El Tudense*, lies buried near him: * ascend the tower for the magnificent view. The episcopal palace was in the Alcazar, but this and other defences were much injured by the French invaders.

Tuy may be made head-quarters by the angler and the artist. The best rivers are the Louro, the Tea, and the Avia. The salmon (*saralos*) and trout are abundant. The wines are excellent. In this happy corner of Galicia, the valleys, especially *la Vega de Louro*, with its oranges, rival Andalusia, and speak for the soil and sky of a land which Providence has so much blessed, and man so disregarded.

(Diligence service from Tuy to Oporto in 20 hrs.)

From Tuy the road must be retraced (7 m.) to *El Porrino*. Thence the pleasant road continues to

28 m. *Rivadavia*: no *Inn.* Comfortable lodgings in *Casa de Gallego*. Pop. 1350. This picturesque irregularly built town is situated on the Avia, which flows down from its rich basin and fertilizes the wonderfully productive soil. Visit the ancient convent of *Los Dominicos*, which was the palace of the kings of Galicia down to the time of Garcia, son of Fernando el Magno. The sweet hams prepared in this district, like those of Santiago, are excellent, and the wines—rich and Port-like—are renowned.

Visit from Rivadavia the celebrated tin-mines belonging to the Medina United Tin Mining Company. The mines are twelve in number, and lie close to each other in a wild mountain region watered by the beautiful Arnoya. The nearest mine is about 6 m. from

* For his Life, and that of San Telmo, see Florez ('Esp. Sag.' xxii. 108, and xxiii. 131: also, 'Antigüedad de Tuy,' Prudencio de Sandoval,' duo., Braga, 1610.

the town. The resident Director will afford every facility to scientific gentlemen wishing to examine the lodes. The whole district is formed of *killas* (micaceous slate) and granite in larger or smaller masses. The metalliferous lodes are composed of sugary quartz, containing schorl, white mundie, and oxide of tin generally in bunches, but sometimes in solid masses weighing from 40 to 50 lbs. The produce of these mines is worth 10*l.* per ton more than the average quality of Cornwall tin.

8 m. *Barbantes*. Pop. 270.

9 m. *Orense*. No good Inn. Casa de Huespedes de Cuanda. Pop. 4900. This ancient town—*Aquæ Urentes* (Warmsee)—was celebrated in ancient days for its warm baths, and these (called *las Burgas*) are still much frequented in summer. Season from 1st July to 30th Sept. The springs are three in number, viz., *la Burga de Arriba*, *la Burga de Abajo*, and *la Burga de Surtidero*, the last of which is much impregnated with gas. The waters are similar to those of Carlsbad, and gush forth from granite rock to the W. of the town at a temperature almost that of the boiling-point.

Orense is the capital of its province, the see of a bishop, suffragan to Santiago, and the residence of the local authorities. It was patronised by the Goths, and here the Suevi-Gothi first renounced Paganism.

The Cathedral, dedicated to San Martin, was founded so early as 550: the first edifice was restored by Alonso el Casto. The present Gothic central edifice was raised by Bishop Lorenzo in 1220: its local patroness is Santa Euphemia—the well-speaking—her body was discovered by a shepherdess on the confines of Portugal. Obs. her silver-plated shrine, and those of San Facundo and San Primitivo. Visit the *Capilla del Cristo Crucificado*, founded in 1567 by Bishop San Francisco Triccio, and observe its wonderful image, *El Santo Cristo*, which was brought in 1330 from a small church on Cape Finisterre. It is one of the

3 marvels of Orense. Obs. also the *Capilla de San Juan Bautista*, rebuilt in 1468 by the Conde de Benavente, in atonement for the ravages done to the cathedral during his family feuds with the rival house of Lemos. Notice the tomb of Quintana by Solá, and the portal *el Paraiso*, finely sculptured and enriched with figures of angels and saints. The antique cloisters were erected in 1204 by Bishop Ederonio: obs. the inscription. The *Capilla de la Maria Madre* was restored in 1722, and connected by the cloisters with the cathedral; the eight canons were called *Cardenales*, as at Santiago, and they alone did service before the high altar. This custom was recognised as "immemorial" by Innocent III., in 1209.* The ecclesiologist may look at the old circular towers of the *Parroquia de la Trinidad*. In the former *Jesuitas* are some books and pictures of San Rosendo brought from Celanova.†

Visit now the third marvel of Orense, its Bridge, strikingly picturesque, and rising rather steeply 135 ft. above the bed of the river Miño, so constructed on account of sudden inundations. It was built in 1230 by Bishop Lorenzo, and repaired in 1449 by Bishop Pedro de Silva, and is 1319 ft. long, the grand arch being some 156 ft. in span.

Orense is good head-quarters for the angler. The best rivers in the vicinity are the Avia, Arenterio, Miño (higher up), and crossing it, the Sil, Cave, Nabea, Arnoya, and Limia.

Excursion from Orense.—An agreeable excursion can be made into the rich district called the *Coto Mido* (a sort of neutral ground) lying on the Portuguese frontier. The exact line of demarcation between the two kingdoms is now uncertain, for the ancient documents were burnt by Soult during his retreat.

* Consult for this cathedral, 'Noticias Históricas,' Juan Muñoz de la Cueva, 4to., Mad., 1726.

† For this diocese, refer to Florez ('Esp. Sag.,' xvii.), and the useful map by Corride and Lopez, Mad., 1763.

Near Allariz (14 m. from Orense) is the once wealthy abbey of Benedictines at *Celanova*, founded in 973 by San Rudesinto, or Ruscendo. In the garden is one of the oldest chapels in Spain, supposed to be the work of Vivanus, and before 973. In the abbey church are the ancient sepulchres of Ilduara and Adosinda, the mother and sister of the founder, who was buried in a curious sepulchre supported on 4 pillars, and constructed after the fashion of that of San Torcuato, one of the companions of Santiago. His body was deposited by the Christians, at the Moorish invasion, at Santa Comba, distant 16 m.: being near the frontier, some Portuguese carried it off, when a mist came on, and losing their way they brought it to *Celanova*, whose convent bells began forthwith to ring of their own accord. There are two cloisters: in that called *El Processional* observe the curious columns; in the other, more modern, notice the fountain and railing, *El Poleiro*: look at the sala capitular and brick mosaic pavement. The Doric church has two separate choirs: notice the carved door of communication, and the walnut *silleria*. The convent is now partly a prison, partly an office. Among the many here neglected memorials of the dead was that inscribed with the well-known epitaph, A.D. 1324;—Era 1362—

"*Aquí jaz Feijoo Escudeiro
Bon fidalgo y verdadeiro
Gran cazador y monteiro.*"

We are now in the region of Lothe and the Limia, the real river of oblivion, which the soldiers of Junius Brutus hesitated to pass over. This rich district, the granary of Galicia, will alike interest the sportsman, the angler, and the naturalist. The *Laguna* abounds with leeches, as becomes the country of Sangrado. Among the aquatic birds notice the *Gayo*, which, like the parrot, is taught to imitate the sound of the human voice.

ROUTE 60.

ORENSE TO PONTEVEDRA. 53 m.

A good diligence-road, with regular diligence service.

Orense. See preceding Rte.

Leaving Orense, the road crosses the Miño by a fine stone bridge. The whole route passes through a fruitful and well-wooded country.

3½ m. *Quintela*.

8 m. *Maside*.

3½ m. *Carballino*. Pop. 2200.

5 m. *Pereira*.

8 m. *Sontelo de Montes*.

6 m. *Cerdado*, situated in a beautiful valley, watered by the trout-stream *Lerez*.

7 m. *San Jorge de Sacos*. Pop. 1200. The river *Lerez* also waters the fertile cornfields and vineyards which surround this little town.

5 m. *Tenerio*. Pop. 2000. Visit its ancient Benedictine convent. Obs. the tower called *el Coto del Abad*, which is placed upon a neighbouring hill.

The river *Lerez* is again crossed by a bridge of 12 arches, and we enter Pontevedra by its beautiful Paseo and the grand old ruin of the Augustines, now ivy-clad and deserted, but made for the artist.

7 m. *Pontevedra*. (See Rte. 58.)

ROUTE 61.

ORENSE TO SANTIAGO. 59 m.

A good post-road; daily diligence in 11 hrs.

Orense. (See Rte. 59.)

The road is the same as in the preceding Rte. as far as

3 m. *Quintela*.

5 m. *Mandrus*.

5 m. *Cea*. Pop. 1250. Obs. its ancient Church of *San Cristobal*, also the picturesque little chapel on a hill adjoining the town, and the ruins of an old castle.

3 m. *Piñon*. The district around is uncultivated and wild. After passing the ranges at Piñon and Castrodozon, the road descends into the rich basin of the *Ulla*, leaving to the rt. the conical hill *el Pico Sagro*.

6 m. *Castro Dozon*.

4½ m. *La Gesta*.

5 m. *Lage*.

2 m. *Prado*. A picturesque little hamlet of half-a-dozen houses. The river *Deza* (or *Cira*) is now crossed.

6½ m. *Fojo*. Pop. 160.

5 m. *Castrovite*. Pop. 250.

3 m. *Puente Ulla*, bridge over the *Ulla*, of ancient and picturesque construction.

8 m. *Susana*. Pop. 150.

3 m. *Santiago*. (See Rte. 55.)

ROUTE 62.

ORENSE TO BENAVENTE. 131½ m.

A good post-road. Diligence service irregular.

The road, leaving Orense, traverses a well-cultivated country. The villages of *Sijalvo* and *Calvos* are passed, to

6½ m. *Piñeira de Arcos*.

8 m. *Ginzo de Limia*. Pop. 1070. An ancient town, situated upon the *Rio Ginzo*, in the centre of a vast plain, called *la Limia*.

4 m. *Aravides*. Pop. 280.

1½ m. *Trasmiras*. Pop. 230.

½ m. *Villa del Rey*. Pop. 200.

5 m. *Infesta* (Pop. 330), situated in a valley of bare and desolate appearance.

3½ m. *Pazos*. [Near this hamlet is the old town of Monterey, with its picturesque castle and its trout-stream *Tamega*.]

1 m. *Verín* (Pop. 800), situated on the l. bank of the *Tamega* (crossed by a fine bridge), with the hill and imposing castle of Monterey rising opposite. The valley district around abounds in fruit and wine; this granary of Galicia is a bosom of beauty and discomfort. S. of this place are some neglected tin-mines.

7 m. *San Cristobal*.

1 m. *Venta de Ferreiras*.

2 m. *Navallo*.

6 m. *Gañizo* (or *Laza*). Pop. 900. A charmingly picturesque town, with the *Sierra de Mamed* rising to the N., situated in a valley watered by two streams which flow into the *Tamega*.

10 m. *Canda*. Pop. 700. This town is placed in the *Portillo* which divides Leon from Galicia.

3 m. *Lubian*. Here the *Sierra* rises to the l., and the frontier of Portugal (distant 6 m.) expands to the rt. *Braganza* (see Rte. 64) is distant only 17 m.

10 m. *La Puebla de Sanabria* (Pop. 650) is the chief place of its mountainous *partido*. This frontier town has some old walls and a castle placed upon an eminence. It is a good point from which to make excursions into the *Vierzo*.

13 m. *Oteros*.

1 m. *Remesar*. The whole of this district abounds in game.

2 m. *Taboadela*.

9 *Asturianos*.

6½ m. *Mombuey*. Pop. 620. *Posada*, decent; good wine. This little town is situated in a valley at the base of a fine oak-clad hill.

The *rio Negro* is now crossed. Obs., in a ch. situated upon this stream, the image of the Virgin, called *Nuestra Señora de Farragos* (our Lady of the old clothes), so called because beggars, who are cured of diseases by her intervention, dedicate their tattered rags and tatters to her shrine.

15 m. *Santa Marta*. Pop. 250. Near here the beautiful *Tera* flows to the rt.

3 m. *Sitrama*. Here a tributary of the *Esla* is crossed.

3½ m. *Quiruelas*.

4 m. *Santa Cristina*. The country becomes more populated.

5½ m. *Benavente*. (See Rte. 21.)

ROUTE 63.

ORENSE TO ZAMORA. 129½ m.

This is a post-road, kept in bad repair. The route as far as *La Puebla de Sanabria* is the same as that described in Rte. 62.

69 m. *La Puebla de Sanabria*. (Rte. 62.)

18½ m. *Flechas*, situated in a deep valley surrounded by mountains. The road here becomes bad, and almost impracticable for carriages.

9 m. *La Torre*, a small village, of 130 Inhab., situated at the foot of the *Sierra Culebra*.

12 m. *Vegalatrave*. Pop. 280.

From this point the road continues through a mountainous country, passing *Losarino*, *Muga de Alba*, *Carbajales*, and *Andavías*, to

21 m. *Zamora*. (See Rte. 15.)

ROUTE 64.

ZAMORA TO BRAGANZA, IN PORTUGAL.

56 m.

This excursion must be made on horseback.

From Zamora the road traverses a vast plain watered by the rivers *Duero* and *Esla*. The latter stream is crossed in a boat before reaching

7 m. *Carbajales*. Pop. 960.

Muga de Alba. Pop. 230.

Losacino. Pop. 110.

28 m. *Alcañices* (Pop. 575), situated in a fertile plain surrounded by hills on every side. A little distance from the town is the palace of the Marquess of Alcañices.

7 m. *Srjas de Aliste*. Pop. 830.

7 m. *San Martín del Pedroso*. Pop.

120. This frontier village is placed upon the l. bank of the river *Manzanas*, which here forms the boundary between the two kingdoms. The river is crossed in a boat.

7 m. *Braganza*. Inn: *Estalagem*, kept by A. Montanha, decent. Pop. 3650. This ancient city stands well upon the gentle eastern declivity of *Traz os Montes*, and on the river *Fervença*. Visit its castle, one of the most interesting feudal remains in the Peninsula. (For further particulars of this interesting town and the Rtes. thence into Portugal, see Murray's *Handbook for Portugal*, Rte. 37.)

ROUTE 65.

ZAMORA TO BENAVENTE. 36 m.

Diligence service three times a week.

Leaving Zamora, the road passes through one of the finest wheat-producing districts in Spain: once belonging to the military order of Santiago.

The villages of *Cubillos* and *Pedrafitá* are passed to

17 m. *Riego*. Pop. 300.

3 m. *La Granja*. Pop. 280.

6½ m. *Santo Venia*. Pop. 800.

3 m. *Villabeza*. Pop. 290.

1 m. *Barcial*. Pop. 300.

3 m. *Puente de Castro Gonzalo*.

Here the rio *Esla* is crossed by a Roman bridge of 19 arches. This bridge was the scene of one of the first encounters between British and French cavalry during Moore's retreat. Moore blew up the three central arches, which are now replaced by wooden beams.

2½ m. *Benavente*. Inns: *Pesada de Cuesta*; *Pesada de Zidon*, both of them outside the *Puerta de la Soledad*. (See Rte. 21.)

SECTION IV.

ESTREMADURA.

La Provincia de Estremadura was so called (like Etruria—the *ετραδρια*) from being the *Extrema Ora*, the last and *extreme* conquest of Alonzo IX., made in 1228. It lies to the W. of the Castiles, on the Portuguese frontier. The average length is some 190 miles, and breadth 90. The Tagus and Guadiana flow E. and W.; noble rivers, which might be rendered navigable, and would be made so in any other country. Under the Romans and Moors this province was both a granary and a garden, and it is still called by the gipsies *Chin del Manro*, “the land of corn.” The want of population has almost converted this Arabia Felix into a desert, but the railways in construction, which will pass through the most fertile parts of the province, and enable visitors to go in 17 hours from Madrid to Lisbon, and the great impetus produced by the mines of Almaden and Caceres, will undoubtedly shortly bring Estremadura on a level with other provinces of Spain. At present it is sadly backward. Except in the immediate vicinity of towns, so few labourers appear, that production, be it of weed or grain, seems rather the caprice or bounty of Nature than the work of man; meantime the lonely *dehesas y despoblados* are absolute preserves for the naturalist and sportsman: everything displays the exuberant vigour of the sun, and a soil teeming with life and food, and neglected, as it were, out of pure abundance. The swampy banks of the Guadiana offer good wild-fowl shooting in winter, but in summer they are infected with fever and agues, mosquitos, and other light militia of the air and earth.

In proportion as the animal creature abounds, man is rare, and the scanty population of Estremadura ranges at about 600,000, which is scarcely at the rate of 350 souls to the square league. The cities are few and dull: the roads are made by sheep, not men. The inns are mere stables for *beasts*.

The *Estremeños* live in little intercommunication with the rest of mankind. They are simple, indolent, kind-hearted, and courteous.

The province has produced two historical characters, Pizarro and Cortes, who were swineherds of Trujillo and Medellín. These truly great men—called for and created by great times—sallied forth to conquer and Christianise a new world; and thousands of their *paisanos*, or fellow-countrymen, allured by their success and by visions of red gold, followed their example. Bad government, civil and religious, has been a great cause of the abomination of desolation which is everywhere visible in Estremadura; but a peculiar curse was superadded in the *mesta* or migratory system of Merino sheep, which are the true flocks of the nomad Bedouin. The origin of this system is stated to have been after this wise: when the Spaniards in the thirteenth century expelled from these parts the industrious Moors, they razed the cities and razza'd the country, while those inhabitants who were not massacred were driven away to die in slavery: thus the conquerors made a solitude, calling it pacification. Vast tracts previously in cultivation were then abandoned, and nature, here prolific, soon obliterating the furrows of man, gave it up to the wild birds and beasts. Such was the *takis*, a true Moorish word *talah*, “death, extermination.” Only

portion of the country was recultivated by the lazy soldier conquerors, and the new population, scanty as it was, was almost swept away by a plague in 1348, after which fifty whole districts were left unclaimed. These were termed *Valdios*—from *Baledo*, uncultivated—whence the Spanish term *de valde*. These unclaimed pasturages attracted the highland shepherds of Leon and the Castiles, who drove down their flocks to them, as to a milder winter quarter, returning to their cool hills on the approach of scorching summer. Hence by degrees a prescriptive right of agistment was claimed over these *commons*, and the districts were *relazados*, or set apart and apportioned. This system, suggested naturally by the climate and country, like that of the *trattari* in the Abruzzi which existed in the time of the Romans, is of remote antiquity.

As infinite disputes arose between the wandering shepherd and the fixed cultivator, a compromise was effected in 1526, whereby the privileges of a few sheep-proprietors, like the hunting laws of our Norman tyrants, prevailed. The peculiar jurisdiction, the *Consejo de la Mesta*, one coeval with the monarchy, was finally suppressed in 1834.

The term *Merino* is said to be derived from *Marino*—quasi ultra-marine—because the original breed of sheep was imported by sea from England, under our Henry II., while others derive it from *Imri*, the far-famed flocks of Palestine. The sheep. *Ganado* (Arabice *Ganam*, cattle), were called *trashuantes*, from the ground they go over. These flocks were generally divided into detachments, *Cabañas* (Arabice a tent), of about 10,000 each. Their highland summer quarters, *Agostaderos*, were quitted about October for their *Invernadores*, or winter ones, in the warm plains. Each *Cabaña* was managed by a *Mayoral*, a conductor—the Italian *fattore*—who had under him 50 shepherds and 50 huge dogs. Some flocks travelled more than 150 leagues, performing from 2 to 4 leagues a day, and occupying 40 days in the journey. At the “folding star of eve,” they were penned in with rope-nettings of *esparto*, and a most picturesque Oriental “watching of flocks by night” took place. By the laws of the *Mesta*, a *Cañada de Puso*, or free sheep-walk 90 paces wide, was left on each side of the highway, which entirely prevented enclosure and good husbandry. The animals soon knew their quarters, and returned year after year of their own accord to the same localities. When they first arrived at their ground, salt was placed on flat stones at the rate of a *fanega*, or about a cwt., for every 100 sheep. This they licked eagerly, and it improved their appetites.

They were shorn, *trasquilados*, about May: the shearing, *el Esquilmo*, is an epoch of primitive and Oriental festivities. The sheep which migrated had the finest fleece; those that remained at home produced a coarser wool, a *luna basta*. The rams give the most; three fleeces average 25 lbs. The names of the animals, numerous as those of Irish pigs, varied with the age: thus, the lambs are called *Corderos*; the two-year-olds, *Borros*; the three, *Andruscos*; the four, *Tras-andruscos*. Their ages are ascertained by the number of teeth or *Palas*; at the fifth year they are called *Cerrados*, and after that *Reviejos*, and useless. The rams lose their teeth at eight years, and the ewes at five. In September the flocks were *Almagrados*, or daubed with a red earth from *Almarazon*, which conducted to the fineness of the wool. In keeping up stock great care is taken in selecting rams with round bellies, and white soft wool, and the clean-faced ewes, *las Calritas*, are preferred. The ewes are put to the rams, *Morruecos* (possibly so called from having been imported from Morocco—*Marrekosh*), about the end of June. They lamb in their winter quarters. The sheep are always on the move, as they seek grass, which is scarce, and will not touch thyme, which is abundant. The shepherds are mere brutes, like the animals with whom they live, and in whose skins they are clothed. They never dwell in cities, seldom marry, and thus in nowise contribute to population, which is so much wanted, or to any arts that refine, which are so scarce.

When not asleep or eating they stand still, fixed and silent, leaning on their episcopal crooks, and only good for an artist's foreground or a poet's stanza; and in truth they have a most patriarchal appearance, and form the very type of a St. John in the Wilderness or in the National Gallery. They know every one of their sheep, although lambs, like babies, appear all alike except to a nurse's eye, and the sheep know them: all this is very Oriental.*

Second only to the sheep are the swine of Estremadura, for this province is a porcine Paradise, and the Hampshire of Spain; and here again Nature lends her aid, as vast districts are covered with woods of oak, beech, and chesnut. The *Jamones*, hams, the bacon, *Tocino* (Arabice, *Tachim*, fat), and the sausages of Estremadura have always and deservedly been celebrated. They were *περὴν διαπορῆ* of classical eulogy. This is the *Perna* by which Horace, too, was restored (ii. S. 4, 61); but Anacreon, like a vinous Greek, preferred for inspiration the contents of the pig-skin to the pig. Lope de Vega, according to his biographer Montalvan, never could write poetry unless inspired by a rasher. "*Toda es cosa vil*," said he, "*adonde falta un pernil*." The *Matanza* or pig-slaughter takes place about the 10th and 11th of November at their particular saint's day, *el San Andres*, for *á cada puerco su San Martin*, and they have then been fattened with the sweet acorn, *Bellota* (Arabice *Bollôta*, *Bollôt*). *Belot*, *Belotin*, is the Scriptural term both for the tree and the acorns, and the latter, with water, formed the primitive dietary of the poor Iberians (Tibullus ii. 3, 71). Bread was also made out of them when dry and ground (Strabo iii. 223). When fresh they were served at dinner in the second course (Pliny, N. H. xvi. 5). Sancho Panza's wife was therefore quite classical when she sent some to the duchess, and they furnished the text to Don Quijote's charming discourse on the golden age, and joys of a pastoral life. Now the chief consumers are the juvenile Estremians and the pigs; the latter are turned out in legions from the villages, which more correctly may be termed coalitions of pigstyes; they return from the woods at night—*glande sues læti redeunt*—and of their own accord, like the cattle of Juno (Livy xxiv. 3). On entering the hamlet, all set off at a full gallop, like a legion possessed by devils, in a handicap for home, into which each single pig turns, never making a mistake. These homesick droves will really sometimes in their runs carry an unwary stranger off his legs, as befell Don Quijote (ii. 68) when swept away by the *piara gruñidora*.

The bacon of Catholic Spain is most orthodox: abhorred alike by Jew and Infidel, it has ever been the test of a true Christian. The Spaniards, however, although tremendous consumers of the pig, whether in the salted form or from the skin, have to the full the Oriental abhorrence of the unclean animal in the abstract. *Muy puerco* (like the Moslem *Haluf*) is their last expression for all that is most dirty, or disgusting, and is never forgiven, if applied to woman. It is equivalent to *racca* (or cow) of the Italians, or to the canine feminine compliment bandied among our fair sex at Billingsgate, nor does the epithet imply moral purity or chastity.

The geology and botany of Estremadura are little known: insects and wild animals breed securely in the *montes dehesas y jarales*, where no entomologist or sportsman destroys them. The locust, *langosta*, and all the tuneful tribe of *Cicadas*, enliven the solitudes with their rejoicings at the heat, inasmuch that the phrase indicative of their chirping, *canta la chicharra*, whose song serves but to make the silence heard, is synonymous with our expression the "dog-days." Here the locust is indigenous. The instinct of the female locust is marvellous, for only in ground that the plough has never touched does she deposit her egg. Thus, your feet may brush the growing corn for many a mile, and, after all that you have heard of the pest of locusts, you pause

* For the Mesta, consult 'Libro de las Leyes del Consejo de la Mesta,' folio, Madrid, 1609; also Bowles, 'Sobre el Ganado Merino,' p. 501; and the 'Viaje' of Ponz (let. 7).

in astonishment that not one single locust whirs up! Suddenly, the corn is exchanged for *waste* land, and lo! soon as your foot brushes the wiry bent, the air, for about 2 to 3 ft. from the ground, is black with whirling, leaping, bustling locusts.

In April and early May they are in the jumping stage, and have barely left the original spot of earth where they were hatched: they are then small, brown, wingless, and barely measure a quarter of an inch. This is the time for *reaping the locust*, and so *saving the cereal* crops, and annually the Spanish Government tells off so many regiments of infantry to destroy the locusts. The scene is a busy one. Imagine 30 or 40 labourers digging out shallow trenches transversely across many a field, while 400 or 500 red-breeched Spanish infantrymen, with boughs, brooms, cloths, besoms, &c., are marching on in a steady line, to all appearance flogging mother earth most cruelly.

Slaughtering on all sides these springing insect hordes as they go, the soldiers leave them lying, a brown coating semi-dead, upon the earth, and labourers or soldiers follow, sweeping the animals into the trenches. When it is said that these animals are destroyed in such numbers as to be paid for and estimated by *arrobos*, i.e., weights of 25½ lbs. avoirdupois, the extent of the plague will be estimated!

There are three ways of destroying the locust. (1) By sweeping them up at early dawn, when they are semi-torpid, and then burning the heap. (2) By sweeping them alive into trenches, and covering them in. (3) In the way above described, viz., flogging them to death with boughs. On an average, from 8000 to 12,000 soldiers are employed in Spain each spring, in April and May, in destroying the locust; each man receives 1s. 8d. per diem, and a dram in the morning. The best places to see this operation are situated in the infested provinces of *Jaen*, *Ciudad Real*, and *Badajoz*. The locust passes its existence in three stages: the egg, the *cañuto*, and the winged stage. In June they fly. The exact amount of locusts in the springing stage, gathered in the neighbourhood of Linares alone between the 2nd and 5th of May, 1877, amounted to 3374 *arrobos*!! It is duly entered in the local papers as follows:—“*Mala cosecha*.—Del 3 al 4 del corriente se recogieron en Linares tres mil trescientas setenta y cuatro arrobas de langosta.” A “garden of Eden lies before them, and behind them a desolate wilderness.” These insects destroy more even than they consume; sparing no herb except the red *tomato*. The Spaniards on their part will not eat the locust in retaliation, which the Moors do, especially the female with eggs, either pickled or boiled in salt water. This is an old Arab delicacy, and was accounted among the Jews (Levit. xi. 22) as a “clean meat,” a sort of white bait. The taste is something like bad shrimps. The pigs of Estremadura eat them.

Birds of prey of all kinds abound; and in the summer flights of turtle-doves come over from Barbary to breed, and coo about in pairs, images of connubial felicity. They are the doves of the West, who brought ambrosia to Jupiter (Ov. M. 63), and who retired to Africa to visit the temple of Venus. No man who has any poetry in his soul will make a pie of these pretty pigeons. Among other birds of rich colour may be cited the blue pie (*Pica cuanea*), *Mohiño*; the bee-eater (*Meriops apiaster*), *Abejaruco*; and the hoopoe (*Upupa*) *Abubilla*.

The entomology of Estremadura is equally endless and uninvestigated; the heavens and earth teem with the minute creation, the balmy air resounds with the buzzing hum of multitudinous insects, which career about on their business of love or food without settlements or kitchens; happy in the fine weather, the joy of their tiny souls and short-lived pleasant existence.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
70 Madrid to Badajoz, by <i>Ciudad Real, Almaden, and Merida</i> Rail	258	75 Talavera to Plasencia. Excursion to Yuste. Rail and diligence	271
71 Badajoz to Lisbon, by <i>Elvas, Crato, Abrantes, and Santarem</i> . Rail	264	76 Plasencia to Badajoz, by <i>Caceres</i> . Carriage-road	274
72 Badajoz to Olivenza. Diligence. Road	266	77 Plasencia to Ciudad Rodrigo, by <i>Abadia and Batuecas</i> . Horseback	274
73 Badajoz to Seville, by <i>La Albuera, and El Ronquillo</i> , Horseback	266	78 Merida to Trujillo. Carriage-road	275
74 Madrid to Caceres, by <i>Talavera, Almaraz, Oropesa, and Trujillo</i> . Rail and diligence	268	79 Merida to Jerez de los Caballeros, by <i>Zafra</i> . Horseback	275
		80 Trujillo to Logrosan and Guadalupe. Diligence-road ..	277

ROUTE 70.

MADRID TO BADAJOZ, BY CIUDAD REAL, ALMADEN, AND MERIDA. 372 m.

For description of route as far as Manzanares, see Rte. 85.

123 m. *Manzanares* Stat. The surrounding plain is clothed with vineyards and olive-trees. The whole of this part of Spain is watered by means of the *norias* constructed by the Moors.

13 m. *Daimiel* Stat. Pop. 13,100. This is one of the most important towns of *La Mancha*: it is placed in the centre of *el campo de Calatrava*, one of the best wheat-producing districts in Spain. To the E. is *Bolaños* with its old castle.

13½ m. *Almagro* Stat. Pop. 14,050. Here is one of the convents belonging to the military order of Calatrava. Obs. its staircase and cloisters. The *Paseo de la Glorieta* is a pleasant promenade. Numerous lace-factories surround the town, employing more than 9000 hands. Excellent black lace is made here, which is far more reasonable than at Barcelona; also white coarse torchon lace in large quantities.

11½ m. *Miguelturra* Stat. Pop. 5900.

2½ m. *Ciudad Real* Stat. (Buffet.) Pop. 10,500. Inn: *Fonda de Lorenzo*, *Calle de la Paloma*; *Fonda Mira el Cielo*. *Casa de Huespedes*, *Casa de Ramona*, *Calle de Tintoreros*. Charge 13 r. per day.

Cafe de la Perla, near the Plaza del Pilar. *Casino*, in the *Calle de Carreteros*. Visitors admitted without an introduction.

Plaza de Toros. Fights in the season.

Instituto, with an excellent laboratory and botanical garden.

⚡ This royal city is one of the poorest and dullest in Spain, and one of the most *atrasado*, although Cervantes called it "imperial and the seat of the god of smiles." It was built by *Alonso el Sabio* near the banks of the *Guadiana*, and was entitled *Real* by *Juan II.* in 1420: portions of its former walls and towers remain. Here *Ferdinand* and *Isabel* organised *la Hermandad*, a mounted brotherhood, a *guardia civil*, to protect the country-roads. The city is under the patronage of *la Virgen del Prado*. Visit *el Hospital*, a noble pile founded by *Cardinal Lorenzana*. After having been turned into a barrack during the French invasion, it has been restored to its original use. Obs. also the ch. of the *Colegiata*, in style Gothic; its very large nave, its retablo sculp-

tured with subjects from the Passion by G. de Merlo, in 1616, and its good *coro*, deserve notice. The *Puerta de Toledo* is a curious semi-Moresque gateway.

After leaving this stat. the rly. crosses (6 m.) the river Javalon by an iron bridge.

10 m. *Cañada* Stat. Pop. 500.

6 m. *Apeadero* Stat.

5½ m. *Argamasilla* Stat. Pop. 2500.

7 m. *Puertollano* Stat. Pop. 3000.

Here is a thermal establishment supplied with excellent carbonic acid waters, most efficacious for disorders of the stomach.

In the carboniferous valley of Puertollano coal has been found 2 mètres deep. The valleys of Belmez and Puertollano are in the same direction.

11 m. *Veredas* Stat. The lead-mines of Horcajo, where silver has been found in thin filaments, may be approached by Puerto de Veredas to the l. of the station.

6½ m. *Caracollera* Stat.

16½ m. *Almadenejos* Stat. Pop. 1800. Change for the mines of Almaden. Here we are in the centre of the vast quicksilver-mines.

8½ m. *Almaden* Stat. Pop. 9000.

En: Posada de Domingo, indifferent. "*Almaden del Azogue*" (two Arabic words which signify "the mine of quicksilver") is built on the confines of La Mancha, Estremadura, and Andalusia. The *Sisapona Cetobrix* of Pliny (N. H. xxxiii. 7) was somewhere in this locality. The mine of quicksilver is apparently inexhaustible, becoming richer in proportion as the shafts deepen. The vein of cinnabar, about 25 feet thick, traverses rocks of quartz and slate, and runs towards *Almadenejos*. Virgin quicksilver occurs also in pyrites and hornstein, and in a greyish conglomerate called here *Fray-león*, from the colour of a monk's frock. Generally the mercury of Almaden is not found in veins, but seems to have impregnated three vertical strata of a quartzose sandstone, associated to slates

rather carbonaceous. About 4000 men are thus engaged during the winter, the heat and want of ventilation rendering the mercurial exhalations dangerous in summer. The gangs work day and night, about 6 hours at a time, and hew the hard rock almost naked. There are three veins, called after the saints Nicolas, Francisco, and Diego; the adit lies outside the town; the descent to the 9th storey is by cages, and from there by 8 steep ladders; the deepest shaft is said to be 1000 feet. The wells, *Pozos*, and the shafts, or *Ramales*, *Cañas*, extend under the town; hence the cracks in the parish church. The mineral is raised by steam-engines of the newest invention. English engineers will look with interest at a machine made by James Watt, 1799, for draining the mines, which is still in use. A model was exhibited at the Scientific Exhibition at S. Kensington in 1876. The arched stone galleries are superb; the furnaces of the smelting-ovens, in which the ore is sublimed, are heated with sweet-smelling *brezo*. The men thus employed are much more healthy than the miners, who suffer from salivation and paralysis. The mercury is distilled by two processes; either by that used at Idria, which is the best, or from certain ovens or *Buitrones*, *Hornos de Reverbero*, invented by Juan Alonso de Bustamante.

The quantity of mercury now obtained is enormous. The Fuggers only extracted 4500 *frascos* annually; now between 34,000 and 38,000 are procured.

Almaden produces some 666,000*l.* a year profit to government, and is one of the few real sources of direct income to the state. The quicksilver always has been a royal monopoly. The management latterly, since the pecuniary importance has increased, has been given to a *gefe*, a Brigadier of scientific attainments, and an excellent practical school of mines has been established, at which mining engineers are forced to attend.* Walk to the *Glorieta*, at the

* For all details consult '*Minas de Almaden*,' Castano Prado; the '*Assuntes*,' by J. E. del Bayo; and ditto by Lucas de Alduna.

junction of three roads, and also to the *Relamar*.

13½ m. *Belalcázar* Stat. Pop. 3500. This ancient fortified place is situated some distance to the S. of the rly. It stands in the midst of a well-watered plain. Its former magnificent palatial fortress, *Bello Alcazar*, built in 1445, by Gutierre Sotomayor, was one of the grandest in Spain. It has since been used as a quarry by the boors. The *Pozo del pilar* is a fine work.

The Zujar is now crossed by an iron bridge.

9½ m. *Cabeza del Buey* Stat. Pop. 6000.

8½ m. *El Castillo de Almorchon* Stat. Obs. the old Moorish ruin near the town. A little distance to the rt. is the Hermitage of *Nuestra Señora de Belen*, formerly belonging to the Templars. *Railway to Belmez*—1 train daily, 8 hrs. See 'Indicador.'

14½ m. *Castuera* Stat. Pop. 6000. This is the chief town of *la Serena*, one of the old districts which formed part of the ancient province of *Estremadura*. This district was formerly encircled with 7 fortified strongholds, placed at equidistances one from the other, in the form of a semicircle about 52 m. in extent. These strongholds were called *Las siete Castillos de la Serena*.

17½ m. *Magacela* Stat. This is one of the 7 strongholds mentioned above. The ruins of the fort crown the hill around which the town is built.

5½ m. *Villanueva de la Serena* Stat. Pop. 8000. The neighbouring *huerta* produces excellent fruit and a dry Port-like wine.

4 m. *Don Benito* Stat. Pop. 14,800. This charmingly situated town supplies Madrid with water-melons, and other fruit. [Logrosan with its phosphate of lime deposits (12 m.), and the convent of Guadalupe, may be visited from this point. See Rte. 80.]

The Ortega is crossed by an iron bridge.

3½ m. *Mengabrit* and *Medellin* Stat. Pop. 800. This was one of the most flourishing towns in *Estremadura* be-

fore Victor sacked it, March 29th, 1809. Now it is wretched and decayed. The view from its ruined castle is most extensive: below flows the Guadiana, which is crossed by a bridge built in 1636. The remains of a Roman one are visible.

At *Medellin* *Hernando Cortes* was born, 1485.

Outside the town are traces of two Roman roads, the one leading W. in the direction of *Merida*, the other S.W. in the direction of *Guareña*.

Leaving *Medellin* the rly. runs parallel to the Guadiana, crossing the *Guadalmaz* on an iron bridge.

12 m. *Guareña* Stat. Pop. 3400.

3 m. *Villagonzalo* Stat. The Guadiana is now crossed by a fine bridge supported by 11 piers.

3½ m. *Don Alvaro* Stat. This little village (Pop. 700) nestles in the midst of its olives and vines at the bottom of a valley, through which the Guadiana winds in horseshoe shape.

8 m. *Merida* Stat. (Buffet). *Inns*: Casa de Huespedes; Joaquin Pallero; Plaza de Sta. Maria, 7; of Diego Segura, Santa Olaya, 22. Pop. 5500.

Merida — Emerita Augusta — was founded B.C. 23, by the Legate Publius Carisius. The city became the capital of Lusitania. 36 different coins were struck here (Cean Ber. 'S.' 393; Florez, 'Med.' i. 384). The common reverse is a "turreted gate," with the words "*Augusta Emerita*" as an inscription, which constitute the city arms. This unique city is the *Rome* of Spain, in some points rivalling the eternal city itself; stupendous monuments of antiquity meet the eye at every step. Its splendour, as existing down to the 4th cent., is described by Prudentius (Perio iii. 3, 186), in his hymn on the death of the patroness Eulalia (not to be confounded with her namesake the tutelary of Barcelona); the Eulalia of Merida was born here in 292, and was one of the earliest female martyrs of Spain. Although put to death when quite a child, she is said to have performed miracles in after years worthy of a grown-up saint, for San Isidoro (Chron.

Era 491) relates that Theodoricus the Goth was deterred from plundering her city, from his fears that she might treat him as Ceres did the troop of Alexander at Miletus.

Merida rising on the rt. bank of the Guadiana, which is crossed by a Roman bridge of 81 arches, 2575 feet long, 26 feet broad, and 33 feet above the level of the bed of the river; of which unfortunately some arches have been destroyed during the inundations of Jan. 1877; it is indeed a bridge and worthy of its builder—Trajan, a true Pontifex Maximus. From its long and flat proportions, it presents somewhat the appearance of a causeway. It was repaired by Sala, a Gothic Duke of Toledo, in 686, at the request of Bishop Zenon. Again, in 1610, Philip III. caused it to be strengthened and partly rebuilt (see his inscription in the portico). It is constructed of granite with bossage work, *almohadillado*, or "pillowed." Some of its arches were destroyed, April, 1812, during the siege of Badajoz, in order to impede Marmont's advance. Here in 1808 a gallant band of 800 French kept at bay the entire Spanish forces commanded by Cuesta, for a month, although the river was fordable.

On an island in the river-bed up stream, is a Roman dyke called *el tajamar*: it is built of massive masonry, and was erected to protect the arches against inundations. The Roman and Moorish *Alcazar* towers proudly with its palm-tree over the bank, as seen from this point.

Recrossing the bridge, to the rt. is the castle, built by the Romans, and added to by the Moors; afterwards it became the Bishop's palace, then it was occupied by the Knights Templars—whence its present name *el Conventual*. At the suppression of the Templars it was granted to the order of Santiago, whose *Provisor* resided here. There now only remains a court of granite pillars, a square tank, a descent to some ancient baths, and the vestiges of a former temple, the rest of the colossal pile having been gutted by the French.

A gateway near the river has a marble tablet with an Arabic inscription.

The arch of Santiago, built in the town by Trajan, is now a mere shell, having being stripped of its marble casing by the invaders. It was of vast size, being 44 feet in height.

Near this arch is the half-Roman, half-Moorish palace formerly belonging to the Conde de la Roca, a diplomat of the reign of Philip IV., and the author of a poor poem, 'La Conquista de Sevilla.' Obs. the granite blocks in the tower, and the Roman portions now degraded into a stable.

In the *Calle del Portillo* is a Roman mosaic pavement.

The *Casa de los Corvos* was constructed out of a temple dedicated to Diana: it was peripteral, with fluted granite pillars and Corinthian capitals. The best view is from its garden.

The *Casa de los Cerdos* has a well built up out of Corinthian fragments.

The *Forum*, the area and some shafts of which only remain, was near the convent of Descalzos; below ran the *Via Lata*, the broad way to Salamanca.

Of the Roman aqueduct 10 arches and 37 shafts remain, some 90 feet high; they are arched in 3 tiers, and built of brick and granite.

Close by is another Roman bridge, which crosses the rivulet *Albar-regus*—*Alba regia*;—it is quite perfect, and consists of 4 arches, 450 feet long by 25 feet wide: thus built for eternity, the original pavement exists in spite of a traffic of 17 centuries.

Passing the Hermitage of San Lazaro, the *Circus Maximus* is seen in a hollow to the rt. of the Madrid road: it is so well preserved that a chariot-race might easily be given there. The whole length is some 1356 feet by 335 feet. The outer walls are of prodigious thickness: the eight tiers or rows of seats for spectators still remain. The view of Merida from the hillock above is charming.

Continuing to the E., outside the town is the theatre, called *las siete sillars*, from the seven divisions of the seats: it is almost perfect; nothing

is wanting; but the proscenium: the vomitories are quite uninjured. Near it was the amphitheatre, or, as some contend, the naumachia.

There are many antiquities in the neighbourhood of Merida. The antiquarian should visit that mighty water reservoir, *el lago de Proserpina*, or as it is also called the *Charca de la Albufera*, which lies at 3 m. to the N.: the granite wall which dams up the water is gigantic; the towers by which staircases lead down into the huge tank are called *los Bocines*. There is another Roman reservoir near Truxillanos (6 m.) called *Albuera de Cornalvo*; it is, however, smaller than the Charca. Obs. the rows of steps—the way in which they are arranged has caused some antiquarians to imagine that naumachiae were performed here.

The Moors built the Alcázar in 835. Visit the *Convent of Santa Eulalia*, near the Madrid road. *El Hornito* (the little oven), in which the good little martyr-child was baked, was converted into a chapel in 1612.

The adjoining *Church of Santa Eulalia* is said to have been erected in the 4th cent. Obs. the Gothic portal and the singular capitals to the pillars. On each side of the high altar are ancient chapels. That to the l. belongs to the *de Roca* family.*

(For route from Merida to Trujillo, see Rte. 78. To Jerez de los Caballeros, see Rte. 79).

Leaving Merida, the rly. sweeps round the rt. bank of the Guadiana, crosses the Aljucén by an iron bridge, and traverses the *vega del Guadiana*, noted for the richness of its soil, and the superior quality of its wheat. Obs. in front the mountain-chain of the *sierra de las Viboras*, said to swarm with snakes and reptiles of every kind.

8 m. *La Garrovilla* Stat. Pop. 500. The river Lacara is now crossed seven times in succession before reaching.

6½ m. *Montijo* Stat. Pop. 4100.

* For its further history, consult 'Historia de la Ciudad de Merida,' Bernabe Moreno de Vargas, Mad., 1633; 'Advertencias de Merida,' Juan Gomez Bravo, 4to., Florencia, 1638.

Here is the manorial seat of the Counts of Montijo.

11½ m. *Talavera la Real* Stat. Pop. 2600. This *Royal* town is full of ague and poverty. [An excursion may be made by lovers of *Morales el Divino* to *Puebla de la Calzada* (18 m.), to see his ten pictures representing the Passion of the Saviour, which are in the parish church.]

The Guerrero is crossed. The country is one vast vineyard.

10½ m. *Badajoz* Stat. (Buffet.) Inn: *La Universal. Casa de Huespedes* in the Calle de Sta. Lucia. Pop. 22,195. *Omnibus* to the centre of the town.

The town is approached by a fine granite bridge of 28 arches, finished in 1596 from designs by Herrera, which has been much injured by the inundations of 1877, and strengthened by a *tête du pont*, and by the fortified height *San Cristobal*, which commands a fine view of the city.

Badajoz, being distant about 5 m. from the Portuguese frontier, is an important frontier place, and owes its chief interest to military events. Alonso IX. took it from the Moors in 1235. The Portuguese besieged it in 1660 and 1705. Kellermann and Victor failed before it 1808 and 1809; Buonaparte, in 1810, ordered Soult to advance on Estremadura, to relieve Massena when arrested before *Torres Vedras*; the Duke, having foreseen the move, cautioned the Spanish Junta to be prepared. But *Badajoz* was commanded by Rafael Menacho, a brave man, and the strong garrison was assisted outside by an army under Gabriel Mendizabal.

On the 4th of March Menacho was unfortunately killed, when José Imaz, his successor in command, sold the place to Soult, who, when he first beheld the tremendous defences, quietly remarked, "There are few forts so strong but what a mule laden with gold can get in." Had *Badajoz* been held by the Spaniards but a few short days only, Andalucía must have been evacuated by the French, and "we,"

as the Duke said, "should have saved Spain." "Its fall was certainly the most fatal event in the war" (Disp. Dec. 4, 1811). No sooner had the fortress been surrendered to Soult, then Beresford attempted its recovery. He failed, as even the indulgent Duke said, from "his unfortunate delay" (Disp. April 10, 1811); and, when he had given the French time to render success impossible, he risked the needless battle of *Albuera* (see *Albuera*), and thus, as Napier proves, caused two subsequent years of most harassing operations to the Duke.

The Duke then determined to try what he could do himself, and, after he had taken Ciudad Rodrigo, made his preparations with such secrecy that neither friend nor foe divined his plan. He pounced, March 16, 1812, on Badajoz, while Soult and Marmont were both too far separated to relieve it. The place, much strengthened, was defended by the brave Philippon and 5000 men. The French defence was splendid; but "no age," says Napier (xvi. 5), "ever sent forth braver troops than those who stormed and carried Badajoz." The operations were so nicely calculated that Soult imagined that the Duke must have intercepted some dispatch of Marmont's.

The trenches were opened before Badajoz on March 16th; the *Picurina* outwork was heroically carried on the 24th by Gen. Kempt. Sheer British valour was left to do the work, for, from the neglect of our ministry at home, the army, as the Duke wrote, "was not capable of carrying on a regular siege." He sued Badajoz, said Picton, in *formá pauperis*, beseeching not breaching; every day was precious, as Soult was advancing from Seville, and Marmont from Castile; thus placed between two fires, the prize was to be snatched before they could effect a junction. April 6, the breaches in the bastions *Santa Trinidad* and *Santa Maria*, to the S.E., were declared practicable: at ten o'clock that night the assault, so well described by Napier (xvi. 5), was made; the obstacles were found to be so much more formidable than the engineers had reported, that

no human force could have succeeded. Unfortunately too the hour fixed for the assault was obliged to be put back, whereby the brave troops, headed by Colville and Barnard, were mowed down by the French, secure behind new entrenchments and defences; even the scaling-ladders were found to be too short; but meanwhile the 5th division, under Walker, got in at the *San Vicente* bastion, which lies close on the river to the W.; and Picton, converting a feint into a real attack, carried the castle to the N.E., which Philippon had left comparatively undefended, never dreaming that it would be attempted. This possession decided the conflict. The French, now assailed both in flank and front, were lost, and Badajoz was won. The town, according to the usages of war and successful storms, was sacked, the Duke and the officers doing everything to prevent excesses, until obliged himself to retire to escape being shot at by the infuriated soldiers.

The English lost in killed and wounded 5000 men. Philippon retired to San Cristobal, and surrendered the next day, being treated by the Duke with the honour due to a brave opponent. The baffled and out-generalled marshals had now no safety but in retreat, so Marmont fell back on Salamanca, and Soult on Seville; then Hill advanced on Almaraz, and destroyed the forts, the enemy flying before him to Navalmoral.

The Cathedral, which has survived so many sieges, is heavy inside and out. It was begun in 1248 by Alonso el Sabio; the façade is later, and was built in the Græco-Roman style, with Ionic pillars, and a statue of the Baptist: at a side portal is fixed, on a marble stone, the hammer which, when a canon was dying, used to be knocked before the passing-bell was introduced—the exact *Σημειον Σημειον* of the Greek Church. The cloisters contain some Romanesque arches and twisted pillars. Obs. in the cathedral itself a hard and indifferent picture of the Magdalen, by Mateo Cerezo—it is here considered a Vandyke. The *Capilla*

Santa Ana has some damaged paintings by Morales.

Luis de Morales, called *el Divino*, more from his painting subjects of divinity than from any divinity of painting: he was born at Badajoz early in the 16th centy., and a street bears his name. Here he was living in 1581, when Philip II., on his way to Lisbon, sent for him and said, "You are very old, Morales." "And very poor, sire," was the reply; when Philip, a true patron of art, gave him an annual pension of 300 ducats, which he enjoyed until his death in 1586. He chiefly painted Saviours crowned with thorns, and Madonnas Dolorosas; he finished highly, and was the Parmigianino of Spain. He is defective in his lengthy drawing, and often dark and cold in colouring. The French took away his four best from the cathedral, and those which they left have been repainted; observe a Crucifixion, with a Parmigianino-like old man.

In the *Parroquia de la Concepcion* is a retouched Saviour with the Cross, and an injured Virgin and Child, painted in 1546 by Morales.

In the *San Agustín* is the ludicrous tomb of the Marquis de Bai, the general of Philip V., who was so soundly beaten by Stanhope at Zaragoza, in 1710. The effigy of the heroic deceased resembles a baboon in a periwig.

The traveller should ascend to the *San Cristobal*, from whence the town presents a noble front. Cross the bridge, turn to the rt., and then ascend the hill. The view is excellent. To the rt. is the *Picurina*: between it and *las Pardeleras* are the quarries where the Duke stood during the unsuccessful murderous assault on the opposite very strong bastions of *Santa Maria* and *Trinidad*: to the l. is the *Sierra del Viento*, from whence Soult made his previous attack; at the W. extremity is *San Vicente*, by which Walker entered.

† Ascend the *Castle*, which was the site of the ancient city. The *Plaza*

underneath is a mixture of ruined Moorish and Spanish works, an abomination of desolation: part of the mosque, with red-brick arches resembling those of Cordova, exists in the neglected crumbling castle: a lofty thin tower in the upper keep commands the whole of what was the English position.

El Campo de San Juan is the principal square of Badajoz. In it stands the cathedral, the town-hall, the little theatre, the best café, and the principal shops: in the centre is the shady fashionable promenade.

The arms of Badajoz are the pillars of Hercules, and "*Plus Ultra*." This motto is, however, inapplicable, so long as Portugal continues to be separated from Spain, and consequently a source of weakness. This want Philip II. well knew when he pounced upon the prey, which was lost by his grandson, Philip IV.

(For route to Portugal see Rte. 72. To Seville, Rte. 73.)

ROUTE 71.

BADAJOS TO LISBON. 174½ m.

We give this route for the convenience of those who may wish to enter or leave Spain by way of Portugal.

The Spanish frontier is crossed at 5 m. *Frontera Stat.* Here passports* and luggage are examined.

10 m. *Elvas Stat.* (in Spanish *Yelves*). Pop. 12,000. This episcopal city is one of the strongest in Europe. Visit its cathedral, dedicated to *Sa. Maria*, and containing some of the best stained glass in Portugal; Fort Lippe, an exceedingly strong military position, which crowns the summit of a high

* Passports are still required for Portugal.]

hill to the S. of the town, and the huge aqueduct, which brings its water from a distance of $3\frac{1}{2}$ m.: it is constructed of three tiers of arches, and presents a most picturesque appearance as seen from the ramparts of the city.

12 $\frac{1}{2}$ m. *Santa Eulália* Stat.

11 $\frac{1}{2}$ m. *Assuma* Stat.

7 $\frac{1}{2}$ m. *Portalegre* Stat. Pop. 6500.

This city, the ancient *Medobriga* or *Ammaia*, was created an episcopal see in 1550. Visit the cathedral, the Casa da Camara, and bishop's palace. Here are several cloth-manufactories. In the environs are extensive marble quarries.

9 $\frac{1}{2}$ m. *Crato* Stat. Visit its ruined castle, formerly the residence of the Grand Prior of the Knights of Malta. Its church and hospital are also deserving of notice.

10 m. *Chaneca* Stat.

12 $\frac{1}{2}$ m. *Ponte de Sor* Stat. This unhealthy town, which is situated 1 m. from the rly. stat., takes its name from a bridge built by the Romans over the Rio Soro. The great military road from Santarem to Merida crossed over this bridge.

10 $\frac{1}{2}$ m. *Bemposta* Stat. Here the rly. enters the valley of the Tagus.

7 $\frac{1}{2}$ m. *Abrantes* Stat. Pop. 4900.

This strongly fortified town occupies the site of the ancient *Tibucci*. Visit the *Ch. of San Francisco*, one of the most beautiful ecclesiastical edifices in Portugal; visit also the *Ch. of S. João Baptista*. Here Don John I. went in pilgrimage previous to fighting the battle of Aljubarrota. His stirrup-leathers broke as he was remounting. With great presence of mind he turned to his attendants and said, "*Calai vos: que quando me não aguardão os loros, menos me aguardarão os Castelhanos.*" thus destroying the evil effect which such an omen would otherwise have had upon his followers. After the victory he returned to this church to give thanks.

It was here that the masterly retreat of the French under Junot terminated, 1808. Napoleon conferred the title of Duc d'Abrantes upon that general.

3 m. *Tramagal* Stat. Near this point the rly. crosses the Tagus upon an iron bridge consisting of 16 arches.

6 $\frac{1}{2}$ m. *Praia* Stat.

5 m. *Villanova da Barquinha* Stat. Proceeding W. the rly. to Oporto branches to the rt. (2 $\frac{1}{2}$ m.).

8 m. *Abalto de Miranda* Stat.

6 m. *Figueira* Stat.

5 $\frac{1}{2}$ m. *Santarem* Stat. (Buffet). Inn: *Hôtel de Felicia*. Pop. 7900. This interesting town was the *Scalabis* or *Præsidium Julium* of the Romans. Its present name is derived from Santa Irene, a nun, who was put to death Oct. 20, 653, in consequence of having been falsely accused of incontinency, by Remigio, a monk, who had fallen violently in love with her. (See the legend in *Handbook to Portugal*.) Visit the *Ch. of S. João do Alporão*, an early Romanesque structure, now used as a theatre; and the suppressed *Convent of Graça*, founded by the Count of Ourem. Obs. the fine tomb which contains the relics of the noble founder. In this ch. was also buried Dom Pedro Alvares Cabral, the discoverer of Brazil. Notice in the *Ch. of S. Francisco*, which dates from the 13th cent., the remarkable crucifix executed by order of King João I., and said to be the exact height of that monarch.

[On the opposite side of the river is the town of *Almeirim*, once the summer residence of the Portuguese royal family. The town was built by João I., A.D. 1411. Here several of the Infantes were born, including the Cardinal King Dom Henrique.]

8 $\frac{1}{2}$ m. *Santa Ana* Stat.

3 $\frac{1}{2}$ m. *Reguengo* Stat.

5 m. *Azambuja* Stat.

6 m. *Carregado* Stat.

4 $\frac{1}{2}$ m. *Villafranca-da-Xira* Stat. Pop. 5000. This town was founded by French immigrants in the reign of Affonso Henriques. Here Dom Miguel proclaimed the reaction against the constitution, 1823. Salt-works exist in the neighbourhood. Much leather and calico are here manufactured.

4 m. *Alverca* Stat.

2½ m. *Povoa* Stat. Here are also large salt deposits.

4½ m. *Sacavem* Stat.

2 m. *Olivaes* Stat.

1½ m. *Poço do Bispo* Stat.

2½ m. *Lisbon*: *Terminus. Hotels*: Central; Durand's, in the Rua das Flores; Bragança, in the Rua do Forrojal; Mrs. Street's Hotel, in the Rua d'Alcirim. (For Lisbon and its environs, see Murray's *Handbook for Portugal*.)

ROUTE 72.

BADAJOZ TO OLIVENZA, ON THE PORTUGUESE FRONTIER. 14 m.

This carriage-road leaves Badajoz in a S.E. direction, following the valley of the Guadiana: the district through which it passes is flat, sandy, and uninteresting.

Olivenza. Pop. 10,000. This important frontier town belonged to Portugal until the year 1801, when it was conquered by Spain, and it was ceded in perpetuity to that kingdom upon the termination of the war. However, at the settlement of Europe in 1815, it was agreed that the town should return to Portugal, but the Spanish Government, from that time to the present, has always found some plausible pretext for evading the engagement.

This ancient place is surrounded by a wall. In the centre of the town are the ruins of an ancient castle, the fine tower of which still remains.

The churches of *Santa Maria del Castillo* and *Santa Maria Magdalena*, may be visited. (For entrance Rte. into Portugal, see Murray's *Handbook for Portugal*, Rte. 5.)

ROUTE 73.

BADAJOZ TO SEVILLE, BY ALBUERA AND EL RONQUILLO. 133½ m.

By diligence daily.

The road skirts the fortress of Picu-rina, and traverses the vast tract of pasturage called La Florida.

14½ m. *La Albuera*. Pop. 450. This otherwise insignificant hamlet owes its European fame to its "glorious field of grief," and to the murderous conflict which here took place, May 16th, 1811, between Soult and Beresford. Passing the bridge the town rises in front; the battle took place on the ridge to the l. After Massena, instead of driving the English into the sea, as he boasted, was himself driven by them from Santarem, the Duke advanced on Estremadura to retake Badajoz; but his plans were marred by Mahy's negligence in Galicia, which forced him to return. Now, rapid expedition was everything, as the fortress was to be pounced upon before the French could relieve it, yet Beresford's "unfortunate delay" gave Philippon, the governor, ample time to provision and strengthen the place, besides enabling Soult to march from Seville to its relief. Blake and Castaños, glutted for fighting, then persuaded Beresford to risk a general action when nothing could be gained by a victory, for the siege was virtually raised, while a reverse would have entirely paralysed the Duke, and neutralised the glories of Torres Vedras. Beresford had only about 7000 English, and, although he knew the ground well, "occupied it," says Napier, "in such a manner as to render defeat almost certain." He was the only man in the army who did not see that the hill to the rt. was his really vulnerable point, and here, to make bad worse, he placed the Spanish. Soult, who saw the blot, attacked and drove them back without difficulty, and

the "whole position was raked and commanded." Then Houghton led up the 57th, who saved the day, the Spaniards remaining, as at Barrosa, "quiet spectators." "Out of 1400 men 1050 were killed and wounded;" the dead lay in their ranks, every man with a wound in the front." Their brave leader fell at their head, cheering them on to the bayonet charge, which, as usual, settled the affair. "Then 1500 unwounded men, the remnant of 7000, stood," writes Napier, "triumphant on the fatal hill." "This little battalion," says the Duke, "alone held its ground against all the French *colonnes en masse*." Soult in vain pushed on with the reserves under Werlé, who was killed, and his troops fled, throwing away their arms.

Beresford, who had actually ordered Backet to retreat, was saved, says Napier (xii. 6), by Col. Hardinge, who, on his own responsibility, brought up Cole and Abercrombie; others however, and Beresford's despatch, assign this merit to Cole, who in fact was the superior officer.

Both armies bivouacked on the ground; and had Soult the next day, with his 15,000 Frenchmen, ventured to renew the attack against 1600 English, he must have succeeded; but, awed by their bold front, he retired, leaving nearly 1000 wounded to his repulser's mercy. His army, even in the words of Belmas (i. 184), his own author, "se débanda dans le plus affreux désordre; le moral se trouvait forte affecté." The French real loss was between 8000 and 9000 men—even they admit 2800; that of the English was 4158, of the Spaniards 1365. "Another such battle, however," the Duke wrote privately, "would ruin us. I am working hard to set all to rights again."

13 m. *Santa Maria*. Pop. 1500.

19½ m. *Los Santos de Maimona*. Here the road to Jerez branches to the rt.

14½ m. *Fuente de Cantos*. Pop. 5000. Here Francisco Zubaran, the painter, was born in the year 1598.

The whole of this district is un-

interesting to any but the sportsman and the agriculturist. Pigs and sheep, and game of all kinds, thrive better than the natives themselves.

11½ m. *Monasterio*. Inn: Posada del Montañas. Pop. 3000. This, the most elevated valley in the Sierra Morena range of hills, is the point where the mountain streamlets part, descending either into the Guadiana or the Guadalquivir.

12 m. *Santa Olalla*. Pop. 1000. Above this village is a ruined Moorish castle, whence enjoy a superb view of the distant mountains.

23½ m. *El Ronquillo*. Pop. 490. This village rejoices in having given birth to the notorious *Alcalde* of the reign of Charles V.—a Spanish Jeffreys, whose Draco-like process has passed into a proverb. He executed all whom he caused to be arrested: the old for what they *had* done, the younger ones for what they *might* do, were they allowed to live and become men! He it was who hung up the Bishop of Zamora at Simancas. (See Rte. 20.)

22½ m. *Santi Ponce*. Pop. 900. This miserable village occupies the site of the ancient *Italica*, founded v.c. 547, by Scipio Africanus, upon the site of the Iberian town Sancios. Here the Emperors Trajan, Adrian, and Theodosius were born. (See Rte. 86.)

1½ m. *Camas*. Pop. 850. Situated upon the banks of the Guadalquivir.

2 m. *Seville*. Inns: Fonda de las Cuatro Naciones, good but dear; Fonda de Paris, dear; Fonda de Europa, good and moderate. For Seville, see Rte. 86.)

ROUTE 74.

MADRID TO CÁCERES, BY TALAVEBA DE LA REINA, NAVALMORAL, RAIL; BY DILIGENCE FROM ALMABAZ, AND TRUJILLO. 168 m.

For description of Rte. as far as Talavera de la Reina, see Rte. 12.

Talavera de la Reina Stat. Trains to Madrid and Toledo. Inn: *Parador de la Pijorras*, bad. Pop. 7600. For description, see Rte. 12.

10 m. *Calera* Stat.

7 m. *Alcañizo* Stat.

5 m. *Oropesa* Stat. Pop. 1800. This little town, which crests its ilex and olive-clad hill, gives a title to the Duke of Frias, who has here a dilapidated Palace, and a fino Castle, with round towers and keep.

13½ m. *Navalmoral de la Mata* Stat. Pop. 3000. Here the diligence awaits the traveller. The rest of the railroad is in construction.

7 m. *Almaraz*. Pop. 500. The Tagus is crossed near this little village by the picturesque *Bridge of Almaraz*, which spans the deep sea-green river, and consists of two arches 580 ft. long, 25 ft. wide, and 134 ft. above the level of the river. It was built (in 1552) by Pedro de Urias, at the expense of the city of Plasencia, as connecting that town with the province of La Mancha; it was destroyed by Cuesta in 1809, and was not rebuilt until 1845, when an ex-monk, Ibañez by name, repaired it at the expense of the locality. Lower down the river there is another bridge, *el Puente del Cardenal*, built by Cardinal Juan de Carvajal, a Plasencian; this bridge opens communications with Trujillo.

Almaraz gave a title to Lord Hill, who here (May 18th, 1812) "conducted with consummate ability one of the most brilliant actions of the Peninsular war." Following the Duke's instructions, he passed the intricate defile of *La Cueva*

with such secrecy that both Dronet and Foy were deceived. He next assaulted Fort Napoleon (¼ m. from the bridge), which he carried with the bayonet, although without artillery, whilst the fort mounted 18 guns; thus, Soult was cut off from Marmont, and the Duke was enabled to take the latter single-handed, the result being the splendid victory of Salamanca.

The road next passes the *Puerta de Miravete*, whence the eye sweeps over interminable plains, studded here and there with conical hills.

13½ m. *Jaraicejo*. Pop. 1100. This very ancient poverty-stricken village commands the plain beneath. Obs. the old Moorish watch-tower.

The river *Almonte* is now crossed, and the village of Corrascal passed to reach

13½ m. *Trujillo*. Inn: *Parador*, in the centre of the town. Pop. 4800. This ancient town (called *Turris Julia*, because said to be founded by Julius Cæsar) is built upon a granite knoll, and domineers over the surrounding country. The streets are narrow and ill paved, yet some of the houses mark the former opulence of their owners—of those adventurers who returned from Peru, laden with the spoils of conquest. The entrance into this decayed old city is by the arch of Santiago; near it is a tower of Norman character, connected with a small ch. Upon the opposite side of the gateway obs. the tower, which is attributed to Julius Cæsar, although probably Moorish. The narrow streets, cut as if out of granite, abound in ancient gateways of cyclopean Roman work, and in picturesque Moorish-looking towers. The *Ch. of Santa Maria la Mayor* has a Lombard-looking tower older than the ch. itself, which is attributed to Julius Cæsar: obs. the two lancet-windows to the N., and the rose-window to the W. This ch. contains the tomb of Diego de Parédes—James Wall. This gentleman of note, and brave soldier, was reputed to be of such great natural strength that he could stop a windmill with a single finger. Near Trujillo is shown a well 30 ft. wide, over which

this Hercules and Samson is said to have jumped forwards and backwards: he died at Bologna (aged 64) in 1534, and his bones were removed to Trujillo 11 years afterwards. This Diego served as a boy at the capture of Granada, became a general of Alexander VI., and was one of the 11 champions of Trani, in the *Paseo de las Armas* with the French; he was also the right arm of the "great general," and at the battle of Cerignola he alone defended the bridge against a whole company of French knights: he fought also at Pavia, when François I. was taken prisoner: in short, wherever Moor or Gaul were to be beaten, he is said to have been present. Visit the picturesque *Plaza*, and obs. the *Ch. of San Martin* in one corner: it has a single nave supported by noble arches, and a singularly beautiful stone roof of curious construction. It contains the tomb of Cardinal Gaeta, and another monument sculptured with reliefs in granite, illustrative of combats with the Infidel.

Visit now the *Ch. of Santa Maria de la Concepcion*, and obs. the tomb of *Pizarro*: his armed effigy kneels in a niche; the helmet in front is said to have been actually his. This fierce, false, cruel, yet most daring and energetic man was the son of a swine-herd; he is said to have been suckled—not by a Romulean wolf—but by an Estremean sow. He was assassinated, June 16th, 1541, by the traitor Herrera.* Visit also his house in the *Plaza*: at the corner are figures of maucaled Indians, fit badges of the "Conquest," and of the plunder and murder of *Atahualpa*.

In the *Plaza* is the *Casa del Ayuntamiento*, with some paintings in the saloon.

Visit now the vast palace of the Duke of San Carlos, near San Martin, and obs. its patio of pompous pretensions. Visit also the house of *Conde del Puerto*, which has a good staircase. The *ch. of Santiago* contains a granite retablo, and has its titular carved by Gregorio Hernandez. Visit also the

* His history and character have been exhausted by Mr. Prescott.

Alberca, which, from its Arabic name, is ascribed to the Moor; but it is more probably one of those Roman reservoirs, of which such fine types exist at Merida.

From Trujillo the road crosses the Rio Tameja, leaving to the l. the town of Sierra de Fuentes.

27½ m. *Caceres. Inn*: Posada Nueva, very bad. Pop. 15,000. Diligence daily to Merida (see Rte. 70). *Caceres—Castræ Cæcilie, Cæsaris*—is the capital of its district. The climate is delicious, and the environs are very fertile, producing corn, fruit, and wine in abundance; the district is also celebrated for its hams and bacon. The town is situated at a considerable elevation above the surrounding plain and is full of feudal architecture; massive baronial houses, decorated with granite doorways and armorial bearings, abound. The upper town retains its ancient tower and walls. Obs. the houses of *Golfines*, with mosaics, of the *Veletas*, of the Counts of *la Torre*, and the mansion of the Duke de Abrantes, with its fine windows. The granite *Temple* is by Churriguera, 1726. The Gothic *Parroquia de San Mateo*, built by Pedro de Ezquerria, has a striking tower, and contains the tomb of a Marques de Valdepuentes. The *Ch. of San Maria* contains a retablo, carved by Guillen (in 1556), with the Assumption and Coronation of the Virgin, &c. The sepulchres of the *Figueras*, *Parces*, &c., are also remarkable. Obs. also the fine suppressed Jesuit convent, and a *seminario*, founded in 1603. The *ch. of Santiago*, outside the walls—once Musarabic—is buttressed up with Doric pillars; its *Reja* (1563) is fine, and the *Paso de Jesus Nazareno*, which it contains, is much revered. The modern granite *bull-ring* is very well built, and should be visited. On the airy *Plaza* (shaded by acacias) obs. a mutilated Roman Ceres, and a Diana with a modern head.

At 2 kilometres from Caceres, to the south on the road to Merida, is the famous lime quarry, in which 10 years ago phosphates were found which are

undoubtedly the richest and most extensive in Spain.

These quarries are worked by a company founded in 1876. A village has been formed for the working classes, with church, schools, &c., and the best machinery. Horse-power of 160 horses is already employed, and they produce upwards of 30,000 tons a year.

The same society has obtained the concession of two lines of railway. One which is to start from Cáceres to Portugal, and the other as far as Plasencia to Malpartida, where it will join the line of the Tagus.

[Excursions.—To Alcántara, distant 34 m. The excellent road leads through Arroyo del Puerco, "Pig's Brook," whose parish ch. contains several paintings by Morales; and through Brozas, which stands with its picturesque castle, and its *Torre de Belvis*, upon a naked hill; in the house of the Conde de Canilleros is the sword of the redoubtable García Paredes. 12 m. more, over a treeless, miserable country, now brings the traveller to

Alcántara (Arabic Al-Kan-tarah—the bridge). Inn: Posada de la Viuda, bad; *Casa de Huespedes*, near the Plaza de Toros. Pop. 4000. This ancient town—the *Lancia* of the Vettones, the *Norba Cæsurea* of the Romans—crowns an eminence over the river Tagus. Its crumbling old walls, towers, castle, and steep tortuous streets, are very picturesque.

Alcántara formerly belonged to a military order of Benedictine monks, founded in 1156 by Suero Rodríguez Barrientos, to defend the frontier; a principle borrowed from the Moorish *Rábītas*. The order, at first called *de San Julian de Pereyro*, like the Templars, soon became too rich and powerful; their wealth was coveted by the crown, as much as their influence was dreaded, so both were absorbed in 1495, by appointing the King the "Master." Their noble granite-built convent, *San Benito*, almost ruined by the invaders, was built in 1506 by Pedro de Larra, and im-

proved by Philip II. The church is lofty and grand, the slim pillars elegant. The decaying altar *colateral* contains some injured pictures of Morales, a fine "San Miguel," a "St. John," a "Pentecost," an "Apostle" reading, and a "Transfiguration"—doubtful. The granite cinquecento chapel was erected by Pedro de Ibarra in 1550, for Francisco Bravo, Commendador de Piedra Buena. Obs. his fine marble sepulchre. Many knights are buried in the church, e.g. Diego de Santillan, 1503; Nicolás de Ovando, 1511; also many others in the solemn cloisters. In a small temple is some injured sculpture, a "Resurrection," an "Adam and Eve," &c. Notice the wooden tattered chest in which Pelayus floated down 250 miles from Toledo.

Visit *El Puente de Alcántara*, "the bridge of the bridge," worth going 500 miles to see; it stems the rock-walled lonely Tagus, striding across the wild gorge.

"Dove scorre il nobil Tago, e dove
L'aurato dorso Alcántara gli preme."

Filicaja and other poets have clothed the barren crags with imaginary flowers, and stranded the fierce bed with gold: but all this is a fiction, which avarice readily believes in regard to distant unvisited regions. The deep sullen river rolls through a desolate arid country, and here resembles a mountain-enclosed narrow lake; the bridge, the soul of the scene, looms like a huge skeleton, the work of men when there were giants on the earth, and who built with colossal stones commensurate in size with their conceptions: loneliness and magnitude are the emphatic features. The bridge is tinted grey with the colouring of 17 centuries, during which it has resisted the action of the elements and the worse injuries of man; it consists of 6 arches, the 2 central the widest with a span of 110 ft.; its length is some 670 feet, and height 210. The usual depth of the river is about 37 feet, rising, however, in floods to 176, for the narrow pass is a funnel: the best

* For this legend consult 'Morgado,' Seville, p. 22, and Southey, 'Don Roderick,' note 51.

point of view is from the other side, turning down by the rocks to the l. Built for Trajan, A.D. 105, it is worthy of an emperor. The architect, Caius Julius Lacer, was buried near his work, but barbarians have demolished his tomb. At the entrance of the bridge a chapel yet remains, with a dedication to Trajan and some verses: one couplet gives the name of the architect:

"Pontem perpetui mansurum in secula mundi,
Fecit divanâ nobilis arte Lacer."

The granite of which it is constructed is worked in *bossage*, pillowed, *almohadillado*: no cement was used. The centre arch has sunk: one arch, destroyed in 1213, remained repaired with woodwork until 1543, when Charles V. restored it, as an inscription given by Cean Ber. ("Sum." 398), records; the 2nd arch on the rt. bank was blown up June 10, 1809, by Col. Mayne, who had been directed to do so if the enemy advanced. The bridge was repaired with woodwork in 1812 by Col. Sturgeon, and thus continued until again destroyed during the civil war in 1836, and so remains to this day, however easily it might be made serviceable.

The Portuguese frontier is distant only 6½ m. from Alcántara.]

ROUTE 75.

TALAVERA TO PLASENCIA AND YUSTE.

124 m.

Railway in construction.

Talavera de la Reina Stat. (Rte. 12.)

For description of Rte. as far as Naval Moral, see Rte. 74.

41 m. Naval Moral Stat. Here the road leaves to l. the road to Cáceres, and proceeds to

13½ m. Toril.

17 m. Malpartida. Pop. 2190.

Here is a fine church; obs. its handsome façade. The little town is miserably built, and the streets are narrow, crooked, and ill-paved.

3½ m. Plasencia. Inns: Posada de las tres Puertas; Parador Nuevo. Pop. 6000. This town is girdled by the sweet clear Xerte (now spelled *Jerte*), while the two valleys separated by the snow-capped Sierras de Bejar and de la Vera are bosoms of beauty and plenty: that to the N.W. is called *el Valle*, that opposite is justly named *la Vera*, ver ibi purpureum et perpetuum. The picturesque town is defended by crumbling walls, and 68 semicircular towers, with a ruined Alcazar to the N. and a long connecting line of aqueduct. Plasencia, seen from outside, is indeed most pleasing in all directions: here river, rock, and mountain,—city, castle, and aqueduct, under a heaven of purest ultra-marine,—combine to enchant the artist; the best points of view are from the granite-strewn hill opposite the *Puerta del Postigo*. The valley to the S.W. is charming, and the bridges artistic. The families of Monroy and especially that of Carvajal, have done much for this city.*

Here, it is said, stood the Roman Ambracia, and on Ambroz, its deserted site, Alonso VIII., in 1190, founded the present city, which he called, in the nomenclature of that devout age, "*Ut Deo placet*;"—the *Een-shallah*, the "*Si Dios quiere*," the "If the Lord so will." Made a bishopric, suffragan to Santiago, it rose to be a flourishing town. The ornate Gothic Cathedral, begun in 1498, is unfinished in some portions, and has been altered and disfigured in others. The S. entrance is granite-built and noble. Observe the windows, the open-worked railing, and plateresque façade and candelabra: the Berruguete *Puerta del Enlosado*, to the N., is grand and serious, with Julio Romano-like medallions, and arms of Charles V. and of the Carvajals. The *Capilla Mayor*, commenced by Juan de Alava, was completed by Diego de Siloe, and Alonso de Covarrubias.

* Consult "Historia y Anales de Plasencia, Alonso Fernandez, folio, Mad., 1627."

The *illeria del coro*, carved in 1520 by Rodrigo Aleman, is most elaborate and beautiful; in it sacred, profane, serious, ridiculous, bacchanal, and amatory subjects are incongruously jumbled together. Observe the two stalls near the *Coro alto*, and the Gothic spire: Aleman also carved the throne of the bishop, and the confessional of the *Penitenciario*. The retablo of the high altar, with the Assumption of the Virgin, and statues, are by Gregorio Hernandez, 1626. The chief subject is the Assumption of the Virgin, to which Assumption this Cathedral is dedicated; the gaudy colours and gilding, and frittered drapery, are unpleasant, but it forms a grand whole. Some of the cherubs are quite Murillesque. The *Reja*, in which the Assumption figures again is a masterpiece of Juan Bautista Celma, 1604. The fine arts seem to have been ill-fated in this cathedral, for the pictures of Francisco Ricci, given by the bishop Lozano for the high altar mayor, have been retouched, the Marriage of St. Catherine, by Rubens, stolen, and the Nativity, by Velasquez, burnt with the chapter-house in April, 1832. Obs. among the fine sepulchres that of the kneeling prelate Pedro Ponce de Leon (ob. 1753), wrought in the Berruguete style. The portal to the *Sacristia* is in rich plateresque; here is treasured up an image of the Virgin, which is brought out on the festival, the 15th of August. A noble staircase leads to the roof—ascend it for the panoramic view.

The bishop Pedro de Carvajal lies in the ch. of *San Nicolas*; observe his kneeling effigy: this powerful Plasencian family rose high in the Church, under the Valencian Borgia popes: one member, a cardinal, lies buried in *Sante Croce* at Rome.

In the *Monjas de San Ildefonso* is the noble tomb of Cristobal de Villalba; the effigy is armed and kneeling.

In *San Vicente* is another armed effigy, now cruelly mutilated, of Martin Nieto, 1597, and was one of the finest things in Estremadura; attached to this Dominican convent is *la Casa de las Bovedas*, built for the Marques do

Mirabel in 1550. Obs. the patio and pillars, and the saloons painted in fresco illustrating the wars of Charles V. In the cloistered terrace, *el Pensil*, were arranged some antiquities found at Capara and elsewhere, and among them a colossal foot. The gardens are pretty. The superb armoury disappeared with the French.

Just outside the gate of the city, towards the bridge, is an elegant cross with light spiral support, and in the *S. Juan Bautista*, near the river, the recumbent statue of the founder, *Almaraz*.

[From Plasencia there is a wild but picturesque ride to *Avila* (see Rte. 1), 80 m. by the *Puerto de Tornavacas* and *Barco* (Posada of "La Trujillano," decent). The angler and artist may at least make an excursion to the *Puerto*, 24 m., by the charming valley of the *Jerte*, which winds up amid fruit and verdure, walled in on each side by the snow-capped *Sierras de Bejar and Vera*; he might put up at *Cabezuela*, distant 18 m.]

Excursion to the Convent of Yuste.—Leaving Plasencia, on horseback, the road follows an easterly direction, crossing the *rio Jerte*, and then ascending the monte Calzones continues to the picturesque little town of *Pasaron* (18 m.; decent posada; Pop. 1500), which lies at the foot of the *sierra Tormentos*. An old monastery is passed to the l., and soon the lovely valley of the *Vera* expands, with the yellow line of the *Badajoz* road in the distance. Then appears l. the *Geronomite Convent of Yuste* (28 m.) nestling in woods about half-way up the S.W. slope of the *Sierra de Vera*, which shelters it from the wind. Below, near the village of *Cuncos* (Posada, poor), is the farm *Magdalena*, where, if necessary, the night may be passed. Thence ascend to the monastery, keeping close to a long wall. Near the entrance, obs. the patriarchal *walnut-tree* under which Charles V. used to sit. This sacred edifice, which takes its name from the streamlet, the *Yuste*, which

trickles behind it, was founded 1404, on a spot where 14 Gothic bishops were surprised and killed by the Moors. In 1554 Charles V. sent his son Philip (when on his way to England to marry Queen Mary) to inspect the place, which he had previously selected as a place of retirement in his old age. Charles arrived in February, 1557, and died Sept. 21, 1558. The emperor lived the life of a monk, combining the rural pursuits of a country gentleman.*

Never, therefore, again will it be the lot of traveller to be welcomed, like ourselves, by the real and fit masters, the cowed friars, to whom news and a stranger from the real living world was a godsend. The day was passed in sketching and sauntering about the ruined buildings and gardens, with the goodnatured garrulous brotherhood: at nightfall supper was laid for the monks at a long board, but the *prior* and *procurador* had a small table set apart in an alcove, where, "bidden to spare but cheerful meal, I sat an honoured guest." As the windows were thrown open, to admit the cool thyme-scented breeze, the eye in the clear evening swept over the boundless valley, the nightingales sang sweetly in the neglected orange-garden, and the bright stars, reflected in the ink-black tank below, twinkled like diamonds: how often had Charles looked out on a stilly eve on this self-same unchanged scene where he alone was now wanting! When supper was done, I shook hands all round with my kind hosts, and went to bed, in the very chamber where the Emperor slept his last sleep. All was soon silent, and the spirit of the mighty dead ruled again in his last home; but no Charles disturbed the deep slumber of a weary insignificant stranger; long ere daybreak next morning I was awakened by a pale monk, and summoned to the early Mass, which the prior in his forethought had ordered. The chapel was imperfectly lighted:

the small congregation consisted of the monk, my sunburnt muleteer, and a stray beggar, who, like myself, had been sheltered in the convent. When the service was concluded, all bowed a farewell to the altar on which the dying glance of Charles had been fixed, and departed in peace; the morning was grey and the mountain air keen, nor was it until the sun had risen high that its cheerful beams dispelled the cowl and relaid the ghost of Charles in the dim pages of history.

Of the convent, now in ruins, little remains to attract the attention of visitors. The *Coro Alto* of the church was finely carved in the Gothic style by Rodrigo Aleman. Obs. the rude chest (in a vault below) in which the emperor's body was kept 16 years, until removed to the Escorial (in 1574). A door to the rt. of the altar opens to the room occupied by Charles V.; and the bedroom where he died has a window through which, when too ill to rise from his couch, he could witness the elevation of the Host. In this room hung the *Gloria* of Titian, which he directed in his will should be placed wherever his body rested. Accordingly it was moved to the Escorial.* The pillared gallery—*la Plaza del Palacio*—which overhangs the private garden of the convent, is connected with a raised archway, *el Puente*, by which the emperor descended into the garden: below obs. the sun-dial erected for Charles by Juanelo Turriano, and the stone step by which he mounted his horse; here an inscription records the spot where he was seated, August 31st, 1558, when he felt the first approach of death. The convent and the surrounding estate now belongs to the Duke of Montpensier.

* It is now in the Museo at Madrid (No. 752).

* See, for further details, Stirling's 'Cloister Life of Charles V.,' and an interesting article by Richard Ford, in No. 183 of the 'Quarterly Review.'

ROUTE 76.

PLASENCIA TO CACERES AND BADAJOZ.
98 m.

Railway in course of construction, 1877.

From Plasencia the road crosses the river *Jerte* by *el puente de Trujillo*, to 10½ m. *Galisteo*. Pop. 1200. An old fortified place now in ruins.

7 m. *Holguera*.

3 m. *Grimaldo*. A small hamlet situated at the foot of the *Sierra de Santa Marina*. Obs. the country house of the Counts of Oliva.

After leaving Grimaldo, the road becomes bad and difficult of ascent; it traverses the wild passes of the *Sierra de Cañaveral* to

4½ m. *Cañaveral de Alconetar*. Pop. 2360. The road, soon after leaving this village, approaches the Tagus, and passes the ruins of *el Puente de Alconetar*, or *del Mandible*, over which in Roman days the famous *via Plata* passed. The river is now crossed by a ferry at *Las Barcas*.

10½ m. *Garrovillas*. Pop. 6570. This is an industrial manufacturing town, containing about 20 cloth-mills.

7 m. *Casar de Caceres*. Pop. 6000. An industrial population, employed in rope-making, tanning, &c.

6½ m. *Caceres*. (See Rte. 74.)

Leaving Caceres, we soon arrive on the banks of

5 m. *El Río Salar*, which is crossed by a boat. A long dreary country is traversed to

19 m. *La Puebla de Ovando*. Pop. 580.

The road now enters the *Sierra de San Pedro*.

4 m. *La Roca*. Pop. 140.

Another 14 m. must be traversed over a mountainous and uninhabited country, passing

18 m. *The Fort of San Cristobal*, and thence by a bridge over the rio (*Gundiana*) to

3 m. *Buclajoz*. (See Rte. 70.)

ROUTE 77.

PLASENCIA TO CIUDAD RODRIGO. 85½ m.

This equestrian excursion, although fatiguing, is interesting alike to the antiquarian, the artist, and the sportsman. The traveller may sleep the first night at *Granadilla* (18 m.); the second at the Convent of *Batuecas* (28 m.). Attend to the provend, and take a local guide.

Leaving Plasencia, ascend to *Nuestra Señora del Puerto*, whence the view is superb; thence to

5½ m. *Olivia*. The courtyard of the count's house contains some Roman military stones.

The costume of the peasantry now changes: the males wear leather jerkins open at the arms; the women short serge petticoats of green, red, and yellow cloth, and they wear handkerchiefs of brilliant colour upon their heads.

3 m. *Cupara*. This solitary farm occupies the site of the ancient *Ambracia*. Obs. to the l. a Roman bridge, quite uninjured, and, further on, a noble Roman granite archway.

Hence the route continues alongside the old Roman road leading to *Salamanca*.

10½ m. *Abadia*. This wretched hamlet is prettily situated under the *Sierra de Bejar*, at the head of the valley through which flows the *Ambroz*. Here is a square-built palace of the Dukes of *Alva*: it was formerly an abbey belonging to the *Templars*. It was here that the celebrated *Fernando Alvarez de Toledo* retired in 1573, after his recall from the Low Countries, and his disgrace. The gardens around this palace were the Duke of *Alva's* joy and delight: he decorated them with fountains and statues, wrought at Florence by *Francisco Camilani*. The French laid waste this charming retreat. The fountain is now dry, the ground is strewn with broken sculp-

ture, and the spot where Alva loved to sit is now a myrtle-overgrown spot.

6½ m. *Lagunilla*. Thence the road leads through a wood of gigantic chestnuts to *Val de Nieve*. Afterwards a streamlet is crossed which divides Leon from Estremadura. Ascending again, ride on to

15 m. *Herguijuela*. The fishing in this district is excellent, the fish of the *Rio Batuecas*, *Cabezudo* and the *Cuerpo del Hombre* (tributaries of the Rio Alagon), being especially fine and plentiful.

The road now continues for 1½ hr. up and down the heathery Scotch-like hills, covered with aromatic shrubs. The district to the rt. is called *la Tierra de las Hurdes* (or *Jurdes*). The word—preserved in the Basque—signifies a pig.

This district was long believed to be haunted by demons, and inhabited by pagans; and in 1599, Garcia Galarza, Bishop of Coria, when granting a site for a Carmelite convent, rejoiced that Satan and his legions would soon be expelled by the holy brethren!

3 m. *The Convent of Las Batuecas*. The convent, which has lately been burnt, was formerly a little town. The monks established schools for the peasants, and lodging-quarters for all travellers. The surrounding eminences, covered with fine timber, were studded with hermitages. A lofty wall, about 3 m. in circumference, enclosed gardens and groves. Visit *El Santuario*, a chapel of the Virgin perched on *la Peña de Francia*, a wild mountain height overlooking the valley. This "high place" is called "The Rock of France," because a Frenchman named Simon Vela, after travelling through all the known quarters of the world, here discovered the miraculous image on the 19th of May, 1434. On the 8th of September this sanctuary is visited by thousands.

Quitting the convent, a steep road leads rt., and commands a fine succession of Alpine views.

10 m. *Alberca*. This dingy hamlet is composed of prison-like houses built of granite. [There is a road from *Alberca* to *Salamanca*. See Rte. 14.]

6 m. *Mailo*. A wretched hamlet consisting of a dozen houses.

8 m. *Tenebron*. The road hence to *Ciudad Rodrigo* is utterly uninteresting.

18 m. *Ciudad Rodrigo*. (See Rte. 16.)

ROUTE 78.

MERIDA TO TRUJILLO. 50 m.

Merida. (See Rte. 70.)

5½ m. *Trujillanos*. The neighbourhood is thickly planted with oak.

3½ m. *San Pedro*.

10 m. *La Venta de la Guia*. The river *Burdalo* is crossed.

11 m. *Miajadas*. Pop. 4000.

7 m. *Villamejia*.

13 m. *Trujillo*. (See Rte. 74.)

ROUTE 79.

MERIDA TO JEREZ DE LOS CABALLEROS,
BY ZAFRA. 51½ m.

This carriage-road is almost impassable after rains: it is *bad* after all seasons of the year.

The *Puente de Merida* is first crossed.

8 m. *Torremejia*.

7 m. *Almendralejo*. Pop. 6000. Plaza de Toros. Good fights take place during the season. Here was found (Aug. 25,

1847) the great silver Disc of Theodosius, which is now in the Academia de la Historia, Madrid.

6 m. *Villufranca de los Barros*. Pop. 4600.

9 m. *Los Santos de Maimona*. Pop. 4200. This picturesque town is built at the base of the *Sierra de San Cristobal*, in the centre of a vast well-cultivated plain.

5 m. *Zafra*. Inn: Posada de Pepe. Pop. 5500. This most ancient city (the *Segada* of the Iberians, the *Julia Restituta* of the Romans) is full of buildings begun in better times, but either left unfinished, or destroyed by the French under Drouet in 1811. The great lords of Zafra were the Figueras, whose dukedom of Feria is now merged in that of the Medina Celi family. Their shield, charged with canting fig-leaves, still appears on the chief edifices, although generally defaced by the French. First visit the ducal *Palacio*, passing out by the handsome granite *Puerta del Acebuche*: this Gothic *Alcazar* was erected, as an inscription over the portal states, by Lorenzo Suarez de Figueroa, in 1437. Near the porch is one of the curious primitive iron-ribbed cannon, saved from the many others which the invaders destroyed when they plundered the once curious armoury, and made a fortress of the palace. The patio has been modernized in the Herrera style, and is handsome, with fine marbles, Ionic and Doric pillars, and a fountain. The interior, gutted by the enemy, has been degraded by the stewards of the duke. The open arched galleries between the huge towers of the *Alcazar* command fine views over the gardens and olive-grounds of the environs.

Adjoining the *Alcazar* is the unfinished convent of *Santa Marina*, which was desecrated by the invaders. In the chapel, obs. the sepulchre of the Hon. Margaret Harrington, daughter of Lord Exton, erected in 1601 by her cousin, the Duchess of Feria, also an Englishwoman: she was the *Jane Dormer*, the most trusted of Queen Mary's ladies of honour, and the wife of Philip II.'s ambassador in London at the important

moment of Elizabeth's succession. Her body rests here, but, true to her country in death, she sent her heart to England. Her effigy kneels before a prie Dieu, with a mantle on her head; it was once painted, but has been whitewashed. Among the Græco-Roman buildings in Zafra, obs. the magnificent marble Doric and Ionic patio of *La Casa Grande*, built by the Daza Maldonados, and the fine colonnades; notice also the Doric and Ionic brick tower of the *Colegiata*; neither of these edifices is finished, or ever will be: meantime the *Plaza de Toros* has been completed.

Visit next the *Santa Clara*, founded by the Figueras in 1828 (see date over portal); the invaders desecrated this convent and mutilated the recumbent figures of the founder and his wife and a Roman figure in a toga and sandals: obs. the effigy of Garcilasso de la Vega, killed before Granada in the presence of Enrique IV.; remark his singular bonnet. The effigy without a head is said to be that of Dona Maria de Moya. Zafra is sometimes called *Sevilla la Chica*. Its elm-planted Alameda is charming; its delicious water-spring, called *Le Fuente del Duque*, is brought in on arches.

6½ m. *Burguillos*. Pop. 3100.

10 m. *Jerez de los Caballeros*. Pop. 6200. This picturesque old town has Moorish walls and a grand tower. It was built by the Knights Templars in 1229. The new town is well built, the streets are regular, and the houses nestle amongst fragrant orange and lemon-trees.

ROUTE 80.

TRUJILLO TO LOGROSAN AND GUADALUPE. 42 m.

This rough excursion is most interesting to the geologist, the artist, and the naturalist. Take a local guide and attend to the provend.

Trujillo. (See Rte. 74.) N.B. There may be some difficulty in obtaining horses or mules here.

The road traverses a lonely and but partially-cultivated country. *La Conquista* is a ruined cortijo with a fine-sounding name, situated upon an estate granted to the Pizarro family.

So proceed to the *Ermita*, where there is a clear fresh well.

Passing through Zurita, the road to Almaden branches S.E. through *Madrigalejo*, the village where Ferdinand, the husband of Isabella, died, Jan 23, 1516, aged 64 (see the inscription in the *Casa Santa Maria*).

26 m. *Logrosan.* Inn: Posada, bad. Pop. 3500. This town stands in the narrow valley of the *Pollares*, at the beginning of the Guadalupe range. The presence of phosphorite of lime, in its clay-slate quartzite strata, is almost a solitary instance in Europe. The vein, or rather deposit, lies about half a mile to the N.N.E. and S.S.W., and occurs amid clay and slate, except in the centre, where it is intermixed with quartz: made out for about two miles, sometimes it occurs emerging above the loamy soil, and at other times below it, in a bed in some places from 6 to 10 ft. wide. It may be traced by its general light straw colour, but the finer parts have a purple and white laminated reniform structure, like some depositions of carbonate of lime: it is extremely phosphorescent when pulverised and thrown on lighted charcoal; as no ingredient of organic life is to be found, it is presumed to be of primitive formation. It contains about 14 per cent. of fluoride of calcium.

Logrosan, chiefly built out of a mass of very hard and compact black schist, with veins of quartz, is placed, like Trujillo, on a granite knoll, with an extensive view. The protruding slates add to the inconvenience of this wretched poverty-stricken hamlet, which, however, has a fine unfinished church, rising like a cathedral, with a beautiful *absis* and a pointed *retablo*.

Proceeding onward, the picturesque village of

7 m. *Cañamero* is reached. It stands at the entrance to a rocky gorge through which the beautiful *Ruecas* flows.

Soon the defiles of the Sierra de Guadalupe are entered, amidst exquisite scenery, and Scotch-like hills clothed with fine timber and aromatic herbs. Then a lofty table-land is ascended, from whence a sweeping panoramic view is obtained.

9 m. *Guadalupe.* The Posadas are iniquitous, but the muleteer can obtain clean lodgings in some private house.

The Geronomite convent of Guadalupe towers grandly above the *Plaza*. It was once the richest and most venerated convent in Spain, and lord of all it surveyed. The celebrated Virgin of Guadalupe is said to have been carved by St. Luke, and to have been given by Gregory the Great to San Leandro, the Gothic uprooter of Arianism. It was miraculously preserved during the six centuries of Moorish invasion, and rediscovered in 1330 by one Giles, a cowkeeper of Cáceres. A hermitage was immediately built on the spot, and, ten years afterwards, a chapel: this was converted into a convent in 1389, by Pope Juan I., who made it directly subject to the Holy Father. It was then granted to the Geronomite monks, who became so rich that the proverb ran—

“Quien es conde, y desea ser duque,
Metase fraile en Guadalupe.”

Navagiero, who went thero with Charles V., describes the place in his ‘*Viaggio*’ (p. 12), as rather a city than a monastery, with a tower said to be filled with gold; the cellars for wine

were proportionate. The strong castellated walls, like those in the convents in Syria, proved the necessity of a defence against the infidel.

The first view from the *plaza* is very imposing, yet one regrets that the ancient balustrade should never have been finished; the pointed front of the chapel contrasts with the old towers, turrets, buildings, and library, to which new works were added when the Carlist Palillos held it during the civil war: the grand entrance is by a noble ascent and vestibule, with a Moorish arch to the l.; here is the *Sagrario*, and to the l. the Gothic tomb of Alonso de Velasco; the walls were hung with the votive chains of captives delivered by the Virgin. Hence Cervantes (*Pers. y Sig.*, iii. 5) calls it “*Santisima imagen, Libertad de los cautivos, lima de sus hierros y alivio de sus prisiones.*” In an adjoining chapel, obs. a representation of a general council held here in 1415; ascending to the Gothic church, to the l. lies buried the architect Juan Alonso, *Maestro que fizó esta Santa Iglesia*. The 3 naves are built in a massive pointed style, but the extension of the *coro* has destroyed the symmetry. The superb lofty *reja*, which divided the monks from the populace, is a masterpiece of Francisco de Salamanca and Juan de Avila. The cupola above the transept is octagonal, with gilt capitals. The classical *Retablo*, designed by Juan Gomez de Mora, and executed by Giraldo de Merlo, imposing in itself, is out of keeping in a Gothic church, which has been modernised in the worst taste, and was filled in 1618 with paintings relating to the Virgin and Saviour, by Vicente Carducho and Eugenio Cujes.

The walls of the *Capilla Mayor* were ornamented in marble by Juan Bantista Semeria, a Genoese, and by Bartolomé Abril, a Swiss. Obs. the royal sepulchres, statues, and carvings; and in the *Capilla de los cuatro altars*, the effigies of Prince Dionisio of Portugal and Doña Juana his wife, erected in 1461, and moved to their present place under Philip II. Notice also the tomb

of Doña Maria de Guadalupe Lancaster y Cardenas, Duchess of Aveyro; but this convent once was a tomb-house of illustrious dead. A jasper staircase leads up to the *Camarin* of the Virgin, or treasury, with some paintings by Luca Giordano, which looks down into the ch. It is still the custom for visitors to the sanctuary to kneel under the Virgin's mantle. The dresses and wealth in it were once prodigious: there remain still some vestments worked with pearls. The silver lamps, &c., the glorious Custodia made by Juan de Segovia, the silver throne of the image, the silver angels, the 85 silver lamps, the gilt lamp taken at Lepanto, the diamonds, pearls, gold, and jewels, the offerings of kings, were plundered by Victor. He also carried off nine cartloads of silver; he, however, piously left the wooden image behind, although carved by St. Luke himself.*

The splendid *Sacristia* contains 8 fine Zurbarans, representing the life of St. Jerome. The ch. is surrounded by an assemblage of buildings, once extensive and sumptuous. The *hospitalaria*, or house of reception for strangers, was built out of the confiscated goods of burnt heretics. Visit the two noble cloisters, one of a Gothic pointed, the other of a Moorish style. Notice an elegant Gothic shrine, or temple, and an extremely beautiful double arcade, one above the other. Obs. in an angle the injured tomb of Gonsalo de Illesens, Bishop of Cordova. *La Botica*, or medicinal dispensary, yet remains; and the library, from whence the best books have disappeared. It was in order to facilitate the approach of pilgrims to this shrine, that Pedro Tenorio, Archbishop of Toledo, built in 1338 his magnificent bridge over the Tagus, about 28 m. below *Talavera de la Reina*. He also gave to the convent that remarkable bronze font which used to be near the refectory.

* The wonderful relics of this sanctuary are referred to, ‘*Historia de Nuestra Señora de Guadalupe*,’ folio, Gabriel de Talavera, Toledo, 1597: the scrully title-page is curious.

The *Serrania* of Guadalupe is a continuation of the *Montes de Toledo*. The highest range, behind the convent, rises 5114 feet. These mountains divide the basins of the Tagus and Guadiana. In the cistus-clad plains game of every kind is most abundant.

[Those who wish to visit Almaden, may do so from Guadalupe. They must, however, return to Logrosan. The next day's ride to *Almaden* is

lonely. The first and only village, *Espiritu Santo*, is too near the starting place to be of any use for a midday halt: rest, therefore, at a streamlet before ascending the Sierra beyond *La Puebla de Alcocer*. After leaving the pasture-land, the hills become wild and solitary, with a wide moor on their summit, and thence descend to *Chillon*, a dependency, as it were, of Almaden. although separated by a steep hill. For *Almaden*, see Rte. 70.]

SECTION V.

ANDALUCIA.

El Reino de Andalucia must take precedence over all others in Spain. Here, after the fall of the Gothic rule, the Oriental took possession and left the noblest traces of power, taste, and intelligence, which centuries of neglect have not entirely effaced. Andalucia is the Tarshish of the Bible. It was called *Tartessus* in the uncertain geography of the ancients, who were purposely kept mystified by the jealous Phœnician merchants, who had little notion of free trade.

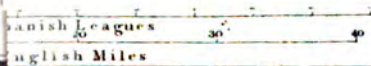
Some assert that the Moors called the territory Vandalucia or *Belâd-al-Andalosh* ("the territory of the Vandals"), but in the word *Andalosh* (the land of the west) a sounder etymology may be found.

The Moors divided the S. extremity of Spain into *Los Cuatro Reinos*, the "Four Kingdoms," viz., Seville, Cordova, Jaen, and Granada, which still exist as territorial divisions. They are defended from the cold N. table-lands by the barrier mountains of the *Sierra Morena*—a corruption of the *Montes Marianos* of the Romans, and not referring to the *tawny-brown* colour of its summer hothouse garb. The four kingdoms contain about 3283 square l., composed of mountain and valley; the grand productive locality is the basin of the Guadalquivir, which flows under the Sierra Morena. To the S.E. rise the mountains of Ronda and Granada, which sweep down to the sea. As their summits are covered with eternal snow, while the sugar-cane ripens at their bases, the botanical range is inexhaustible: these sierras also are absolutely marble and metal-pregnant.

The cities are of the highest order in Spain in respect to the fine arts and objects of general interest, while Gibraltar is a portion of England herself. *Andalucia* is admirably suited to our invalids; here winter, in our catch-cold acceptance of the term, is unknown. Justly did the ancients place their Elysian fields amid these golden orange-groves. This, the sweetest morsel of the Peninsula, has always been the prize and prey of the strong man, no less than the theme of poets; and the Andaluz, from the remotest periods of history, has been more celebrated for social and intellectual qualities than for the practical and industrial.

The Andalusian authors revived literature, when the Augustan age died at Rome, as during the darkest periods of European barbarism, Cordova was the Athens of the west, the seat of arts and science. Again, when the sun of Raphael set in Italy, painting here arose in a new form in the Velazquez, Murillo, Zurbaran, and Alonso Cano school of Seville, the finest of the Peninsula.

The Oriental imagination of the Andalusians colours everything up to their bright sun. Their exaggeration, *ponderacion*, or giving weight to nothings, converts their molehills into mountains; all their geese are swans. Nowhere will the stranger hear more frequently those talismanic words which mark the national ignorant character—*No se sabe, no se puede*, "I don't know;" "I can't do it;" the *Mañana, pasado mañana*, the "To-morrow and day after to-



Engraved by J. & C. Walker

morrow." Their *Sabe Dios*, the "God knows," is the "Salem Allah" of the Moors. Here remain the *Bakalum* or *Veremos*, "We will see about it;" the *Pek-éyi* or *muy bien*, "Very well;" and the *Ojala*, or wishing that God would do their work for them, the Moslem's *Inzo-Allah*, the old appeal to Hercules. In a word, here are to be found the besetting sins of the Oriental,—his indifference, procrastination, and religious resignation.

In compensation, however, nowhere in Spain is *el trato*, or friendly and social intercourse, more agreeable than in this pleasure-loving, work-abhorring province. The native is the *gracioso* of the Peninsula, a term given in the playbills to the cleverest comic actor. Both the *gracia*, wit, and elegance, and the *sal* *Andaluza* are proverbial. This *sal*, it is true, cannot be precisely called Attic, having a tendency to gitanesque and tauromachian slang, but it is almost the national language of the smuggler, bandit, bull-fighter, dancer, and *Majo*, and who has not heard of these worthies of Bætica?—the fame of *Contrabandista*, *Ladron*, *Torero*, *Bailarin*, and *Majo*, has long scaled the Pyrenees, while in the Peninsula itself, such persons and pursuits are the rage and dear delight of the young and daring, of all, indeed, who aspire to bo sporting characters. Andalucia, the head-quarters of the "fancy," or *aficion*, is the cradle of the most eminent professors, who in the other provinces become stars, patterns, models, and the envy and admiration of their applauding countrymen. The provincial dress, extremely picturesque, is that of Figaro in our theatres; and whatever the merits of tailors and milliners, Nature has lent her hand in the good work: the male is cast in her happiest mould, tall, well-grown, strong, and sinewy; the female, worthy of her mate, often presents a form of matchless symmetry, to which is added a peculiar and most fascinating air and action. The *Majo* is the *dandy* of Spain. The etymology of this word is the Arabic *Majar*, brilliancy, splendour, jauntiness in walk, qualities which are exactly expressed in the costume and bearing of the character. The *Majo*, especially if *crudo*, or boisterous and *raw*, is fond of practical jokes; his outbreaks and "larks" are still termed in Spanish by their Arabic names, *jarana*, *jaleo*, i.e. *khala-a*, "waggishness." This type is, however, losing its originality day by day, and will have disappeared before long.

Nowhere in the Peninsula is the Spanish language more corrupted than in Andalucia; in fact, it is scarcely intelligible to a true Toledan. The *ceceo*, or pronouncing the *c* before certain vowels as an *s*, and the not marking the *th* clearly—for example, *plaser* (*placer*) for *plather*—is no less offensive to a fine grammatical ear than the habit of clipping the Queen's Spanish. The Castilian enunciates every letter and syllable, while the Andalusian seldom sounds the *d* between two vowels: *lo come*, he eats it, and says, *comio*, *querio*, *ganuo*, for *comido*, *querido*, *ganado*; *no vale nã*, *no hay nã*, for *no vale nada*, *no hay nada*, and often confounds the double *l* with the *y*, saying *gallangos* for *gayangos*.

The fittest towns for summer residence are Granada and Ronda: Seville and Malaga suit invalids during the winter, or Gibraltar, where the creature comforts of Old England abound. The spring and autumn are the best periods for a mere tour in Andalucia. The cities of the plain, and those on the sea-coast, are intensely hot in summer, but Granada, Ronda, and the mountain districts are cool. The towns on the coast are easily visited, as constant inter-communication between Cadiz and Malaga is kept up by steamers, which touch at Gibraltar and Algeciras. The river Guadalquivir is provided with steamers to Seville.

In spite of a fertile soil and beneficent climate, almost half Andalucia is abandoned to a state of nature. The soil is strewed with Moorish remains, and covered with lentisks, liquorice, *palmitos*, and other aromatic underwood. Here we find in daily use the exact plough which is sculptured on Egyptian monuments, whilst the method of threshing, by the treading out of oxen, and the mode of winnowing by the wind, are precisely those used in the days of the

patriarchs. Here, where nature is so lavish, man does little; in the thirsty Andalusian soil irrigation is the only guarantee the farmer has that he shall reap what he has sown. Still he is content to use the Moorish *Noria*, or wheel, for raising water, although a centrifugal pump would raise him twenty times the quantity of water, at a great saving of mule-power and of labourers' time. It is true that some of the chief "*labradores*" or farmers (educated in France or Belgium) have of late years introduced modern ploughs and even steam-machinery, and the Duke of Montpensier has set an excellent example to his brother agriculturists by the introduction of steam-ploughs, &c.; but the spirit of combination, which in other countries enables agriculturists of limited means to avail themselves of the most improved and costly implements, is almost absent in Spain.

The large sugar-plantations near Motril in the province of Granada have increased to a very great extent during the last few years. They now form one of the greatest sources of riches of the south of Spain. A great number of sugar refineries have been established along the coast, which are well provided with excellent machinery.

The farms around Seville, being perfectly level and undivided by hedges or dykes, and averaging 1500 to 2000 acres each, are peculiarly adapted to the employment of steam-machinery, but the essays made up to the present time have not given satisfactory results on account of the soil. This is especially the case with the steam-plough; the great heat and chalky or clayey soils make the earth so hard, that it is most difficult to cut through it with machinery adapted to soft and damp soils. The Diputacion at Seville tried a threshing-machine, but without giving practical results. The hydraulic olive-presses, on the contrary, are satisfactory in every way, and in 1876 above twenty English and American machines were employed there.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
85 Madrid to Cordova, by Alcazar de San Juan, Manzanares, Valdepeñas, Vadollano, Menjibar, and Andujar. Rail	283	94 Jerez to Arcos. Carriage-road	341
86 Cordova to Seville, by Carmona. Rail	295	95 San Lucar de Barrameda to San Lucar de Guadiana, and the frontier of Portugal. Horseback	342
87 Seville to Cadiz, by Ultera, and Jerez. Rail	327	96 Cadiz to Gibraltar by San Fernando, Chiclana, Medina Sidonia, and Algeciras. Diligence and Steamboat	343
88 Seville to Cadiz, by San Lucar. River	336	97 San Fernando to Algeciras and Gibraltar, by Chiclana, Conil, and Tarifa. Diligence and Steamboat	352
90 Cordova to Ecija. Rail and Diligence-road	337	98 Gibraltar to Ceuta, Tangier, and Tetuan. Steamboat and Horseback	356
91 Cordova to the Baths of Caratraca, by Bogantes. Rail and Diligence during the bathing season	338		
33 Seville to Huelva: Excursion to La Rabida. Diligence..	339		

ROUTE 85.

MADRID TO CORDOVA BY VALDEPEÑAS, VADOLLANO, ANDUJAR. RAIL. 273½ m.

For detailed description of route as far as Alcazar de San Juan Stat., see Rte. 123.

The stations are—

- 9 m. Getafe Stat.
- 2 m. Santa Paula Stat.
- 2½ m. Pinto Stat.
- 3½ m. Valdemoro Stat.
- 4½ m. Cienpозuelos Stat.
- 9½ m. Aranjuez Stat.
- 9½ m. Castillejos Junct. Stat. (change train for Toledo). Rte. 4.

5½ m. Villasequilla Stat. The district is populated by well-to-do farmers. To the rt. are the vineyards of Yepes, which produce a fine white wine, held in considerable estimation.

6½ m. Huerta Stat. Pop. 2300. Celebrated for its breed of sheep.

11½ m. Tembleque Stat. Pop. 3909.

11½ m. Villacañas Stat. Pop. 5000. Bridges over the Gigueta and Rianzares.

8½ m. Quero Stat. Pop. 825. Obs. to the rt. several salt-water pools. Here an extensive salt and soda manufacture is carried on.

8½ m. Alcazar de San Juan Junct. Stat. (Buffet, where excellent sponge-cakes may be bought.) Here the line to Alicante, and to Valencia, branches to the l. (Rte. 123). Passengers must inquire whether they are to change carriages. This ancient town (Pop. 5449) is now busily engaged in various manufacturing industries. It disputes with Alcalá de Henares (see Rte. 149) the honour of being the birthplace of Cervantes. It formerly possessed a very ancient *Parroquia*, which fell to the ground during the night of April 23-4, 1844. From Alcazar de San Juan the districts of *El Toboso* and *Argamasilla* can be conveniently visited. [Rly. to Quintanar de la Orden (16 m.), a small agricultural town of 6000 Inhab.]

16 m. Argamasilla de Alba Stat. The village is some distance from the stat. Cervantes is here said to have written his 'Don Quixote' whilst imprisoned in the *Casa de Medrano*.

We now enter *La Mancha* (Mancha is probably derived from the Arab *Manza*—dry land). This denuded province consists of a wide expanse of monotonous steppes exposed to cutting wintry blasts, and scorched by the calcinating summer heats. Nought but the genius of a Cervantes could have thrown any charm over such a tawny, arid wilderness.

Leaving Argamasilla the mountains of the Sierra Morena are seen in the distance to the rt.

13 m. *Manzanares* Stat. Here the line to Ciudad Real and Portugal branches rt. (Rte. 70). *Manzanares* (Inn: El Parador. Pop. 9100) is a pleasant town. The ecclesiologist may visit its modern Gothic church.

[A detour can be made to the *venta de Quesada* (7 m.), where Don Quijote was knighted. Cervantes must have sketched the actual inn, and its still-existing well. The water communicates with the Guadiana (*Wadi-Anas* in Arabic), which, like the Guadalquivir, eats its dull way through loamy banks. It rises in the swamps, or *Lagunas de Ruidera*, and loses itself again, 15 m. from its source, at Tomelloso; it re-appears, after flowing 23 m. underground, at Daimiel. The lakes which it throws up are called the eyes, *Los ojos del Guadiana*, and the ground above is called the bridge. Their chief interest arises from Don Quijote. The *Cueva de Montesinos*, into which the knight descended, really exists in the *Campo de Montiel*, the site of the decisive battle (fought on a Wednesday, 14th March, 1369), which was the last act of the fratricidal warfare waged between Don Pedro the Cruel and Henry of Trastámara, who here butchered his king and brother, aided by French knights, by whom the monarch was held unfairly down in the death-struggle. The cave lies about 3 m. from the village of *Osa de Montiel*; it is near the *Ermita de Saelices*, and close to one of the *lagunas* of which, by the way, there are 11, and not 7, as Cervantes says). These *lagunas* are full of fish. Each lake has its own

name, that of *La Colgada* being the deepest, and most interesting, because its cool waters are guarded by the ruined castle of *Rocafrida*, in which lived Roca Florida, to whom Montesinos was married.

Al Castillo llaman *Roca*,
Y á la fuente *Frida*.

The *Cueva de Montesinos* (Don Quij. ii. 23) itself is about 40 yards wide and 60 deep, and is used as a refuge in storms by hunters and shepherds. The entrance is blocked up with under-wood. As in the Don's time, it is still the haunt of bats and birds, who have deposited a bed of *guano* nearly a foot thick. There is a lake at the bottom.]

From Manzanares the rly. traverses a district thickly clothed with vineyards to

17½ m. *Valdepeñas* Stat. (Inn: Posada del Mediodía). Pop. 11,300. The red blood of the grape issues from this *valley of stones*, and is the produce of the Burgundy vine, transplanted into Spain. The liquor is kept in caves and in huge *tinajas* or jars; when removed it is put into goat and pig-skins, *cueros*, such as Don Quijote attacked. The wine, when taken to distant places, is generally adulterated. When pure, it is rich, fruity, high-coloured, and equal to Chateau Lafitte. It will keep well, and improve, for 10 years.

8½ m. *Santa Cruz de Mudela* Stat. Pop. 2000. Its church dates from the 15th centy. It carries on a trade in wine, cutlery, and garters, which are offered for sale at this stat. and at Araujuez and Alcazar de San Juan. Some of the garters are gaily embroidered and enlivened with apposite mottoes, e.g.

"Te diran estas ligas
Mis penas y fatigas;"

and

"Intrepido es amor,
De todo sale vencedor;"

and so forth. These epigrammata are truly antique, and none wrote them neater than the Spaniard Martial. Visit the Bodegas of the Marques de Santa Cruz de Mudela.

10½ m. *Almuradiel* Stat. Pop. 460.

6½ m. *Venta de Cardenas* Stat. Here we think of Don Quijote, Cardenio, and Dorothea, for these fictions rank as realities. In the immediate Sierra to the l. is the scene of the knight's penance. Near *Torre Nueva* he liberated the galley-slaves. The rly. now passes through the magnificent defile of the *Despeñaperros* ("thrown over dogs"—meaning the "infidel hounds"), which the traveller from Madrid passes at 8 a.m., and has his first impression of the beauty and grandeur of a Spanish Sierra. Eight tunnels here succeed each other, and eight bridges carry the rly. across an equal number of deep ravines.

7½ m. *Santa Elena* Stat. Pop. 550.

10 m. *Vilches* Stat. Pop. 2500. In the neighbourhood are neglected copper and silver-mines. [Near Vilches to the rt. are the plains of *Las Navas de Tolosa*, where, on Monday, July 16, 1212, Alonso VIII. defeated Mohammed Ibn Abdallah, King of Morocco, who was surnamed Anassir Ledin-Allah (the Defender of the Religion of God). The conquest of Toledo by the Christians had led to a fresh invasion of Spain from Barbary: the news spread dismay over Christendom, and Innocent III. proclaimed a general crusade. It is said that no less than 110,000 foreign crusaders came to assist the Spaniards from all parts of Europe.

The allies left Toledo June 21, to meet the invaders. They found the passes guarded by the Moors, and despaired, when a shepherd, since ascertained to have been San Isidro himself, appeared miraculously and pointed out a by-path. The Christians opened the attack; the Andalusian Moors, true to their unwarlike character, were the first to turn and run. The remainder followed their example. Archbishop Don Rodrigo, one of the most important historians of the middle ages, was present, and describes the battle. Owing to a defect in the MSS. there is an error as to the number slain.

7 m. *Vadollano* Stat., for the mines of Linares, ½ hour, by branch line into the town.

LINARES.—*Inns*: Fonda de los dos Amigos, Calle de la Corredera, clean and reasonable.

Casino Español, in the Calle del General Echague: visitors introduced free for 15 days. English papers.

Café Catalan, in the Calle Moridillas.

Plaza de Toros, near the Paseo de la Virgen de Linares, erected in 1866. Fights on the 16th May, on St. John's Day (in June), on Corpus Christi Day, and during the fair, which commences 28th August.

H.B.M. Consul: J. Sopwith, Esq.

English Chaplain: Rev. E. C. Drought. Divine Service twice a day at the Casa Manrique.

Stores for English Goods: Jaramillo and Miguel Rubio, both in the Plaza.

English Physician: Thomas Charles Blanchard, Esq., No. 17, Calle de Ponton. This thoroughly experienced physician has the entire charge of the mining population of Linares. *N.B.* He may be telegraphed for by English and American travellers requiring urgent medical advice, from any point in Central or Southern Spain which is accessible by railway from Linares.

Linares (the *Hellanes* of the ancients) has a mining population computed at 42,000 souls, of which 120 are English. It is placed near the Sierra Morena mountains, and is the centre of one of the richest mining districts of Spain, and has increased greatly in importance during the last four years. Obs. its fine fountain of Roman origin. Visit the pleasant English cemetery ½ m. distant from the town, which was consecrated by the Bishop of Gibraltar with more than usual solemnity, in the autumn of 1866. Ride out to the supposed site of *Castulo* (or *Cazlona*) 2 m., where mutilated sculpture is frequently found. Visit the presumed ruins of the palace of Himilce, wife of Hannibal, which is situated at *Palazuelos*, near the site where the great battle won by Scipio was fought. Visit also the *mines of Linares*—there is a branch line to the mine of Pozo Ancho—which are most of them situated to the N.W. of the town, between it and the Sierra Morena. Linares was

celebrated in antiquity for its copper and lead deposits. The oldest mine belongs to Government, but it is miserably deficient in machinery and appliances of every kind. Perhaps the most compact and ably managed mine is "*La Tortilla*," directed by Thomas Sopwith, Esq., C.E., who introduced (in 1868) the economical German system of washing the lead-ore. The mines "*Los Quintientos*" and "*El Pozo Ancho*," belonging to the Linares Mining Company, and "*Los Alamillos*" and "*La Fortuna*," belonging each to a separate company, are also excellently managed, being all of them under the direction of Charles Tonkin, Esq. The Haselden family and Charles and Frederick Remfry are also large mine owners. The "*La Cruz*" mine is owned by a Franco-German company. The "*San Roque*" and "*Santa Clementina*" mines are also productive. Every day new shafts are being opened, and new "concessions" asked for from the government. The working is said to be very prejudicial to the health of the miners, but they are a tolerably healthy-looking set of men, and the rate of mortality in the neighbourhood is not considerable.

N. of Linares, about 5 m. from La Carolina, are certain ancient mines still called *Los Pozos de Aníbal*; they are situated in *el Cerro de Val-de-infierno* and should be visited alike by the geologist and antiquarian.*

6 m. Baeza Stat. This stat. serves for the towns of Baeza (Pop. 12,000), and Ubeda (Pop. 18,000), which lie 8 and 10 miles respectively to the N. of the line.

Inn: Fonda de Ana Dolores in the Calle de San Pablo. Café in the Plaza.

The once noble Franciscan convent has been converted into a theatre. The town contains a good Instituto and Casino in the Calle de San Pablo. It was the *Beata Beula* of the ancients, and occupies the spot where Scipio the younger routed Asdrubal (B.C. 545). Under the Moors it became a flourish-

ing town. It was taken and sacked by St. Ferdinand in 1239. Its old walls and its *Aljamares* tower, and the fine Renaissance façade of the Town Hall may be visited. The Cathedral was modernised in 1587; obs. the basso-relievo by Jeronimo Prado, over the classical portal. The *Capilla de San José* is in excellent plateresque. The celebrated sculptor, Gaspar Becerra, was born at Baeza in 1520. The town was formerly celebrated for its jealous enmity to Linares—

"Baeza quiere pares
Y no quiere Linares."

8½ m. Javalquinto Stat. Pop. 1250. To the N. flows the Rio Guadalquivir.

Now we are fairly in Andalucía, and have left the *despoblado* steppes of La Mancha to enter upon a region of luxuriant vegetation.

4½ m. Menjíbar Stat. (Buffet). The Guadalquivir is crossed by a handsome bridge. [From this stat. the Correo Diligencia starts for Granada. (See Rte. 103.)] There is also a carriage-road to the battle-field of *Bailen*, 9 m. The battle was fought July 18, 1808, between the Spaniards, under Castaños and the French under Dupont, which ended in victory for the former.

2½ m. Espeluy Stat.

6½ m. Villanueva de la Reina Stat. Pop. 1800. Obs. its fortified church.

8 m. Andujar Stat. Pop. 12,000. This dull unwholesome town is built upon the Guadalquivir, which is crossed by a dilapidated old bridge. Here are made the porous, cooling, clay drinking-vessels, *alcarrazas* or *Jarras* (Arabic *karaset*), which, filled with water, stand at the entrance to every venta. A great variety of painted common pottery is also made here, which is most artistic in colour and form. A good collection exists at the S. Kensington Museum. Specimens may be bought at the station. The *Parroquia of Santa Maria* was a mosque. The neighbourhood abounds in game. At Andujar were signed two memorable documents: first, July 23, 1808, the convention of Bailen, and secondly, Aug. 8, 1823,

* For a full account of Linares and its mines, see "*Untrodden Spain*," by Rev. J. H. Rose.

the decree of the Duke of Angoulême, whereby superiority was assumed by the French over all Spanish authorities.

[From Andujar there is a carriageable road to Jaen, 20 m., and thence to Granada.]

3½ m. *Arjonilla* Stat. Pop. 3000.

3½ m. *Marmolejo* Stat. Pop. 3000. Near here is a mineral spring highly charged with carbonic acid gas, and highly beneficial for disorders of the digestive organs.

8 m. *Villa del Rio* Stat. Here is an ancient Moorish palace, now converted into a church.

7 m. *Montoro* Stat. Pop. 12,000. Obs. its curious 16th-cent. bridge.

6 m. *Pedro Abad* Stat. [5 m. to the l. is the ancient town of Bujalance Pop. 8500, with its Moorish castle flanked by seven towers.]

2½ m. *El Carpio* Stat. Pop. 2650. Obs. its Moorish tower, built in 1325.

3 m. *Villafranca* Stat. Pop. 4000.

The Guadalquivir is again crossed before reaching

9 m. *Las Ventas de Alcolea* Stat. Obs. particularly its noble bridge of 20 arches constructed of dark marble, and built by order of Charles III. Alcolea is a common name in Spain, being the *Alcalah*, the fortress, the outpost of the Moors. Here, June 7, 1808, Pedro Echavarri (who had promoted himself to the rank of lieutenant-general), with some thousand men, ought to have stopped Dupont; but at the first French advance this general turned and fled, never halting until he reached Ecija, 40 m. off; then, had Dupont pushed on, instead of thinking of plunder, he would have won Andalucia without firing a shot. Near this occurred the flight of Sept. 28, 1868, in which the forces of Queen Isabel were defeated, and the Revolution secured.

Not far from Alcolea is the great stable *La Regalada*, for the once celebrated breeding-grounds of Cordovese barbs: the establishment has never recovered from the effects of the Penin-

sular War, when the best stallions were carried off by the invaders.

Leaving this stat. obs. to the rt. the peaks of the distant Sierra Morena. To the S.E. is an isolated conical hill crowned by the picturesque castle of Almodovar, built by the Moors, and used by Don Pedro the Cruel as a depository for his treasures. The rly. hence to Cordova is bordered by the tropical aloe, the stately palm, and luxuriant lemon and orange trees.

CORDOVA.

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7 m. *Cordova* Stat. (Buffet.) Omnibus to the town.

§ 1. HOTELS, CAFÉS, SPANISH PROTESTANT CHAPEL, BULL-RING, CLUB, PUBLIC LIBRARY, CARRIAGES, CONSUL, PROMENADES, SHOPS, BATHS.

Inns: Fonda Suiza, kept by the proprietors of the hotels "de Paris" in Madrid, Seville, and Cadiz; Fonda Rizzi, very good; Fonda de Oriente, 2nd class, but people civil and clean, and the food is good; Casa de Huespedes: Las Mariquitas, Calle de Ambrosio Morales. Pop. 50,302.

Cafés: Cafe del Gran Capitan, a pleasant resort in the fashionable Paseo del Gran Capitan; Cafe Suizo.

At Puzziini's, Calle de Ambrosio Morales, may be bought the excellent sweatmeat made of orange-flowers, "dulce de azahar."

Protestant chapel and school (*Capilla Evangelica*).

Plaza de Toros, near the rly. stat. Bull-fights take place during the annual fair (held in the last week in May).

Casino well worth a visit. Visitors are courteously admitted on introduction by a member. Look at the finely decorated saloon.

Public Library: Biblioteca Provincial; it contains more than 7500 vols.: admittance free.

Carriages can be procured in the Plaza del Angel, between the two hotels—12 reals per hour, for 1 or 4 persons. Riding horses may be ordered at the hotel, 20 reals per day.

H. B. M. Vice-Consul: Duncan Shaw, Esq. He lives under the walls of the cathedral.

Promenades: El Paseo de la Victoria, between the rly. stat. and the town. El Paseo del Gran Capitan, bordered with orange-trees and Japanese medlars, the great resort in spring and summer evenings.

Objets d'art may be found by inquiry at the hotel, as the dealers' shops are very poor.

Baths, near the Fonda Suiza.

§ 2. HISTORICAL NOTICE.

Cordova retains its time-honoured name *Karta-tuba*, an "important city." It was called by the Carthaginians the "gem of the South." It sided with Pompey, and was therefore half destroyed by Cæsar, who put 28,000 of the inhabitants to death in *terrorem*. Cæsar's lieutenant Marcellus rebuilt the city and founded the first Roman colony, peopling it with pauper patricians from Rome; hence its epithet "*Patricia*." Under the Goths the city lost its former importance, but regained it under the Moors, when it became the Athens of the West. Subject at first to the khalifate of Damascus, the city declared itself free in 756; after which it became—under Ummeyâh Abdu-r-rahman—the capital of Moorish Spain. The wealth, luxury, and refinement of this period in the history of Cordova reads as if it were an Aladdin tale. The most flourishing period was until A.D. 1009. The Moorish dynasties are usually divided into four periods: the *first*, extending from 711 to 756, during which Spain was governed by Amirs, deputed by the Kalif of Damascus. The *second*, extending from 756, in which year Abdu-r-rahman declared his independence and made Cordova his capital, to 1009, [Spain.]

during which 10 sultans ruled. The *third* period, extending from 1009 to 1227, during which two factions took the lead in the divided house; first, the Almoravides-Murabitins (men consecrated to the service of God, the types of the Christian knights of Santiago); and secondly, their rivals, and by whom they were put down in 1156, viz. the Almohades, or Unitarian dissenters, headed by Ibn-Abdallah, a Berber lamplighter, who persuaded the mob to believe that he was the Mehedi, or "only director," in the paths of virtue. The *fourth* period commences June 30, 1235, the date of the capture of Cordova by St. Ferdinand. Then it was that Ibnu-l-ahmar, a vassal of St. Ferdinand, founded the last dynasty, that of Granada, which after two centuries and a half (in 1492), was in its turn undermined by internal dissensions, until the union of Aragon and Castile under Ferd. and Isab., taking place at the period of the greatest Granadian divisions, completed the final conquest, and terminated the Mohammedan dynasties in Spain.* From the 9th to the 12th centy. Cordova contained 1,000,000 inhab., 300 mosques, 900 baths, and 600 inns. It was the birthplace of the following eminent men, viz. Seneca (6 A.C.): Lucan (39 A.C.); Averroes (12th centy.); Juan de Mena (the Chaucer of Spain—born in 1412); Ambrosio Morales, the Lealand of the Peninsula, in 1513; Thomas Sanchez, the Jesuit, and author of the celebrated treatise *De Matrimonio*;† Pablo de Cespedes, painter and poet (in 1538); and Luis de Gongora, the

* For Cordova, consult '*Antigüedades de España*, Morales, Alcáza de Henares, 1578, chap. 31; '*Almakkari*,' translated by the learned P. Gayangos. The third book records what Cordova was in all its glory. '*Los Santos de Cordova*,' M. de Roa, 4to., Cordova, 1627; '*De Cordova in Hispania*,' 4to., Lyons, 1617; '*Antigüedades de Cordova*,' Pedro Díaz de Rivas, 4to., 1624; and '*Antiguo Principado de Cordova*,' M. de Roa, 4to., Cordova, 1636; the '*Indicador*,' by Luis Maria Ramirez de las Casas Deza; and the '*Manualito*' de Cordova; read also Lebrecht's essay in Ashur's '*Benjamin de Tudela*,' ii. 318; '*Recuerdos y Bellezas de España*,' by Pedro de Madrazo, Madrid, 1855; '*Guía de Cordova*, 1875.

† The best ed. is that of Antwerp, 3 vols. fol., 1607.

Euphuist (in 1561). Here, in the church of *San Nicolas*, Gonzalo de Cordova, the great Captain of Spain, was baptised. Cordova is the residence of local authorities, with a Liceo, Theatre, fine *Casino*, a Foundling Hospital, a *National Museo*, which contains some interesting Arabic remains, consisting chiefly of inscriptions, tiles, and a curious bronze deer, from a fountain at *Medina Azzahra*. The pictures are indifferent. It is a charming residence for the winter and spring months. The climate is delightful, and the rides and drives near the town most enjoyable. Two or three days will suffice for the mere sightseer, but many more days may be spent with pleasure in this interesting old town. The city arms are "a bridge placed on water," allusive to that over the river: the foundations of it are Roman; the present irregular arches were built in 719 by the governor *Assamh*.

§ 3. THE CATHEDRAL.

*The Cathedral** or mosque, *La Mezquita* as it is still called (*mesqad* from *masegad*, Arabic to worship prostrate), stands isolated. It was built on the same spot formerly occupied by the Basilica, which had also been erected upon a Roman temple dedicated to Janus.

When the Arabs entered Cordova after the battle of Guadalete, 711, they converted half the Basilica into a mosque. This arrangement had already been made in the Basilica of St. John, afterwards converted into the great mosque of Damascus. This state of things lasted in Cordova about seventy years, when Abdu-r-rahman I. determined to build a temple which should compete with the finest in the East, and before pulling down what remained of the Basilica, he bought from the Christians the other half, which they had hitherto used for their worship.

The new building was begun in 786,

and after the death of Abdu-r-rahman, his son Hichem I. continued it, and finished it in 793. The mosque was composed at that time of eleven naves, which are those to the right entering by the Court of Oranges; they run from N. to S. The sixth or central nave, which is rather wider, leads to the Mihrab. The original structure terminates at the S., where the chapel of Villaviciosa is placed. [See *Plan, A a.*] The earliest Roman and Visigothic capitals are also in this part of the cathedral.

During the reign of Hakem II., 961-967, the building was lengthened from N. to S., from the line where the chapel of Villaviciosa begins to the present Mihrab, which was built at that time. The belfry, which no longer exists, and fountains of the Court of Oranges, were built by Abdu-r-rahman III., 912-961. Al Massour, the minister of Hakem II., 988-1001, added 8 more naves to the E., from N. to S., and probably built the chapel of Villaviciosa. These naves are easily recognised. [See *Plan, B.*] The capitals on the columns in this part of the church were made by the Arabs in imitation of the composite order, and in the construction of the naves added by Al Manssour the style is less pure, and at times the pointed arch is visible.* The exterior is most picturesque; it is inclosed by walls from 30 to 60 feet high, and averaging 6 feet in thickness: walk round them, and observe the square buttress-towers with fire-shaped or bearded parapets; it is the type of that which was at Seville. Examine the rich Moorish spandrels and latticed openings of the different entrances, especially those at the S.W. side, with fine Oriental ornamentations and Cufic inscriptions. Opposite the W. side is the plateresque door of the church of St. Juan, which is worthy of notice.

Enter the Court of Oranges, at the

* Hours for visiting the cathedral, from 6 to 12 a.m., 3 to 6 p.m. Visitors who wish to see the choir and chapels must be at the cathedral at 8 a.m. or 2 p.m.

* For full details of the mosque during the time of the Arabs, consult 'Moh. Dynasties in Spain': Edriss, 'Géographie,' edit. of Leyden; and 'Recuerdos y Bellezas de España,' by Don Pedro Madrazo, Cordova, Madrid, 1835.

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Puerta del Perdon, of which the type is truly Oriental. The fine doors are covered with bronze plating, with Gothic and Arabic inscriptions—the words “*Deus*” and “The Empire belongs to God, all is His.” These doors were restored in 1539. On the sides are the arms of Castile and Leon, and the following inscription: “On the 2nd day of the month of March, of the Era of Cæsar, 1415 (1377 A.C.) in the reign of the most High and Puissant Don Enrique, King of Castile.”

Ascend the *belfry tower*, which, like the *Giralda*, was shattered by a hurricane in 1593; it was recased and repaired the same year by Fernan Ruiz, a native of this city. The courtyard was built by Said Ben Ayub in 937: it is 430 feet by 210. In the time of the Moors the 19 aisles were all open to the Court of Oranges. They are now all closed but 3. Two entrances open into the street from the other side. Obs. the miliary columns found in the middle of the mosque during the repairs of 1532: the inscriptions (re-engraved in 1732) record the distance, 114 miles, to Cadiz, from the Temple of Janus, on the site of which the mosque was built. This specimen offers the finest type in Europe of the true temple of Islam. The labyrinth, a forest or quincunx of pillars, was chiefly constructed out of the materials of the temple. Out of the 1200 monolithic columns (now reduced to 1096) which once supported its low roof, 115 are said to have come from Nîmes and Narbonne, in France; 60 from Seville and Tarragona, in Spain; while 140 were presented by Leo, Emperor of Constantinople; the remainder were detached from the temples at Carthage and other cities of Africa. The columns are in no way uniform—some are of jasper, porphyry, verd-antique, and other choice marbles: neither are their diameters equal throughout, the shafts of some which were too long having been sunk into the floor to a depth of several feet; while in those too short, the deficiency was supplied by means of a disproportionate Corinthian capital. This passion of the Moors for appropri-

ating Roman remains has always been general,—as was the case also with the Christians—in every country where they settled; in Spain especially, few are the Roman cities whose site has not been changed by them: they transported their materials to a distance of three, and even more miles, from the original spot whereon they stood; this being principally the case whenever the deserted city occupied the centre of a plain or valley: for the Arabs, from habit, as well as from an instinct of self-preservation, always chose to locate themselves on high ground.

The mosque was called *Zeca*, the house of purification (the old Egyptian *Sekos*). In sanctity it ranked as the third of mosques, equal to the *Al Aksa* of Jerusalem, and second only to the *Caaba* of Mecca. A pilgrimage to this *Ceca* was held to be equivalent in the Spanish Moslem to that of Mecca, where he could not go. The area is about 394 feet E. to W.; 556 feet N. to S. The pillars divide it into 19 longitudinal and 33 transverse aisles; the laterals are converted into chapels. Obs. the fine double arches and those which spring over pillars; some of the upper arches are beautifully interlaced like ribbands. The roof is about 35 feet high, and originally was flat. The real lowness is apparently increased by the width of the interior, just as the apparent height of the Gothic is increased by the narrowness of the aisles.

Visit the *Capilla de Villaviciosa*, once the *Maksurah* or seat of the khalif. The sacristy is of the highest artistic interest. This chapel is raised upon a crypt about 3 yards from the ground. Much has been written upon the object for which it was built. Edrisi, who describes it in the first half of the 12th centy. (edit. of Leyden), says that the gold and silver vessels used in the 27th night of Ramadhan were kept there, with the fine Koran, which it required two men to move. Outside are still to be seen the original arches, similar to those of the *Mihrab*. The cupola inside is of

the same character. The interior is decorated with a fine ornamentation in stucco, in the same style as that of Granada, of the 14th centy, and evidently decorated after the mosque had been converted into a Christian temple. The heraldic lions and arms of Castile and Leon must be noticed. Read the Gothic ins. dated 1409. The tiles are of the same period. The ins. in Cufic and African letters are equally appropriate to Christian and Moorish buildings. The mixture of Oriental and Gothic ornamentation combined in this manner is the peculiarity of the *Hispano-Arab* style: no specimens like the vestry of this chapel are to be met with out of Spain. This influence is evident when we consider that during the reign of Alonso el Sabio, 1275, permission was granted to the dean and chapter of the cathedral to have at all times, free of taxes, four Moorish workmen, two of them masons, and two carpenters, who were to be employed exclusively for repairs in the cathedral with the other artists. This circumstance has undoubtedly contributed to the good preservation of the Moorish remains, notwithstanding the instances in which an exaggerated devotion, or the necessities of the church, have altered what we now see of the primitive buildings. Visit the *Capilla de San Pedro*, once the Cella, the "*Ceca*," the Holiest of Holies, and the *kiblah*, or point turned to Mecca, which lies to the E. from Spain, but to the S. from Asia. Three chapels are included in this sanctuary: the one in the centre leads to the *Mihrab* (sanctuary). The traveller must notice their admirable construction and ornamentation, the beauty of the interlaced arches and cupolas. The fine mosaics which decorate the façade of the central chapel are admirable specimens of Roman Byzantine decoration. They were placed there (according to Adzari, a contemporary author, see Madrazo's 'Cordova') in 965, and were sent by Leo, the emperor of Constantinople, with a Greek artist, who taught the industry to Al Hakem's workmen. The rest of the chapel is ornamented with stone and stucco

carvings. At the end is a small heptagon covered with an admirably constructed stucco shell-shaped roof, supported by lateral arches. The Koran, written by Othman, was placed there. For further details the artist may read Al Makkari, 'Moh. Dynasties,' vol. i. book 3, chap. 11. This chapel was called by the Spauiards *Del Zancarron*, in derision of the foot-bone of Mahomet. The pilgrim compassed this Ceca seven times, as was done at Mecca; hence the foot-worn pavement. A paltry reja rails off the tomb of the Constable Conde de Oropesa, by whom in 1368 Cordova was saved from Don Pedro and the Moors.

While cleaning the arches of the temple a few years ago some inscriptions in Cufic letters of sentences from the Koran have appeared in the upper part of the arches.

The mosque was converted into a Christian church, dedicated to Sta. Maria, in 1238.

The lateral chapels of the cathedral are not so interesting. Pablo de Cepedes, ob. 1608, is buried in front of that of *San Pablo*: by him are the paintings of St. John, St. Andrew, and a neglected "*Last Supper*," once his masterpiece. In the *Capilla de los Reyes* is buried Alonso XI., one of the most chivalrous of Spanish kings—the hero of Tarifa and Algeciras: his ashes have been moved to *San Hipolito*. In the *Capilla del Cardenal* is the rich tomb of Cardinal Pedro de Salazar, ob. 1706. It is Churrigueresque; the statues are by José de Mora. In the altar of *La Encarnacion*, near the Mihrab, is a most remarkable early Spanish picture painted on panel—the earliest Spanish dated picture known—with the following inscription:—

"Esta obra e retablo mando fazer Diego Sancha de Castro canonigo desta iglea a onor de dios nrõ senor i de Santa Encarnacion e de los bien auenturados S^o Jua bap^e e Santiago et S^o Llorente e de Santo Ibo de bretaña et de Sato Pio papa, e de Santa barbara. Acabose a xx. dias de Marco de m.cccclxxv. años. Pedro de Cordova pitor."

The modern addition to the mosque

is the *Coro* ; this was done in 1523 by the Bishop Alonso Manrique. The city corporation, with a taste and judgment rare in such bodies, protested against this "improvement ;" but Charles V., unacquainted with the locality, upheld the prelate. When he passed through in 1526, and saw the mischief, he thus reproved the chapter : "*You have built here what you, or any one, might have built anywhere else ; but you have destroyed what was unique in the world.*" It was commenced by Fernan Ruiz in 1523, and completed in 1593. The cinquecento ornaments and roof are picked out in white and gold. The pulpits are splendid, and the fine brass balustrades very effective. The *Silleria*, which consists of 109 seats, is one of the most striking examples of Churriguera art in Spain ; it is by Pedro D. Cornejo ; he died in 1758, æt. 80, and is buried near the *Capilla Mayor*. The choir books are very fine. Obs. one called, "*de los Apostoles.*" The excellent *Retablo* was designed, in 1614, by Matias Alonso ; the painting is by Palomino. The tomb, *Al lado de la Epistola*, is that of the beneficent Bishop Diego de Mardones, ob. 1624. Lope de Rueda lies buried *entre los dos coros*.

The fine church ornaments which have escaped the French, and different revolutions, may be seen in the *Capilla del Cardenal* ; they are readily shown, and worth the visit. The finest is the *Custodia*, a noble Gothic silver-gilt work by Enrique de Arfe, 1517 ; some additions were made to it in 1735, by Bernabe Garcia, which are not so pure in taste. Three splendid processional crosses are worthy of notice, all made at Cordova, two of them are in the Gothic plateresque style, and the third Renaissance, finely ornamented with enamels. A fine *Porta Paz*, 16th centy., forming the façade of a temple, with a large garnet at the base : four fine Gothic *Porta Paz*. A silver brasier, 16th centy., and fine gold enamelled chalice. The remaining objects have little artistic value. The splendid large silver lamp, one of the few examples of the kind which remain in Spain, which hangs before the high

altar, weighing 425 pounds, is very fine. A rude cross is pointed out which has been scratched on a pillar, according to tradition, by a Christian prisoner with his nails.

The *Bishop's Palace*, close by, was built in 1745, and is in a bad rococo style : the inside is all gilding, marble, and whitewash. In the *Sala de la Audiencia* are a series of bad portraits of prelates. Obs. the gigantic lemons, *Arabic laymoon*, in the garden. The artist must not fail to walk below the bridge to some most picturesque Moorish mills and pleasant fresh plantations.

§ 4. CHURCHES ; PUBLIC BUILDINGS ; GATES.

Formerly there were 35 convents, besides 13 parish churches, in this city ; the most interesting Gothic churches which remain are, *St. Marina*, *San Lorenzo*, *San Nicolas*, *San Pablo*, *San Francisco*, *Sta. Marta*, and the *Hospital de Expositos*. Ambrosio Morales was buried in *Los Martyres*, where his friend the Archbishop of Toledo, Rojas Sandoval, placed a tomb and wrote an epitaph ; the ashes were moved in 1844 to the *Colegiata de San Hipolito*. The artist will also find good specimens of the *Mudejaz* style in the façade of the house of Don Juan Conde, and the *patio* of the ruined convent of *Aciselo y Victoria*, now a carpenter's shop. The best Moorish remains will be found at *San Bartolome*, at the Huerta del Rey, and *Casa de las Campanas*, a girls' school. The Renaissance houses of *Geronimo Paer*, *Marquis of Villaseca* and *Conde del Aguila*, are worth visiting. The *Plaza*, with its wooden galleries, and the *Calle de la Feria*, abound with quaint architectural designs. In the *Colegio de la Asuncion* the sword of the Rey Chico, and the Ambic bell of Samson, may be inquired after. The traveller may visit *La Corredera*, once the plaza for tournaments and bull-fights. A fine Roman pavement may be seen at a carpenter's in the *Plaza San Rafael*. For details read *Athenæum*, October 21st, 1871.

At the town entrance is a classical Doric gate erected by Herrera for Philip II. on the site of the Moorish Babu-l-Kanterah, "the gate of the bridge." The relieves on it are said to be by Torrigiano. Near this is the Churrigueresque *El triunfo*, on the top of which is the Cordovese tutelar saint, Rafael; read the curious inscription on the column. The *Alcazar* rises to the L, and was built on the site of the *Balatt Ludheric*, the castle of Roderic, the last of the Goths, whose father, Theofred, was duke of Cordova. During the time of the Arabs the archbishop's palace, the stables, and huerta, were included in what is now called *Alcazar Viejo y Nuevo*. Formerly it was the residence of the Inquisition. The lower portions were converted into stables by Juan de Minjares in 1584, for the royal stallions. Here, under the Moors, were the *Alharas* (unde *Haras*), the mounted guard of the king; they were *foreigners*, with whom suspicious despots have ever striven to surround themselves.

The walk round the lonely city walls is beautiful. They are Moorish, and built of *tapia*; with their gates and towers they must have been nearly similar to that original circumvallation as described by Cæsar (B. C. ii. 19). The view of the town from the other side of the bridge is very fine. The palms overtopping the wall from a convent garden near the *Puerta de Plasencia* are most picturesque.

The octagon tower, near this Puerta, *La Mal Muerta*, was erected in 1406 by Enrique III.

The peculiar leather, called from the town *Cordovain*, Cordovan, was once celebrated, but the Moors carried their art and industry to Morocco.

§ 5. EXCURSIONS.

(1.) A morning's excursion can be made to the *Arrizafa* and the adjoining hermitage of the *Val Paraiso*. The *Arrizafa* is approached by a path which ascends through gardens: it is $1\frac{1}{2}$ m. from the town. The hermitages occupy a charming position

on the Sierra: they are inclosed by a wall. Nothing can be more beautiful than the mass of flowers in the early spring. The views over the surrounding country are superb. *Omni-buses* ply from the hotels, and horses may be had for 20 reals for this excursion.

(2.) Another pleasant afternoon's ride can be taken to the ruins of the *Geronomite Convent* (2 m.) which looks over the Campiña; it is surrounded by olive-groves and evergreen oaks. This convent was built in 1405, with the remains of the ruins of Medina Azzahra, 1 m. distant (Cordova la Vieja). No systematic excavations have been made in these ruins which were so important during the reigns of Abdu-r-rahman and Alhakem, in the 10th centy. See 'Moham. Dynasties' by Gayangos.

(3.) Pleasant drives may be taken to the "*La Albaida*," a farm belonging to the Duke of Hornachuelos—the view beyond is very fine. The "*Quinta*" of the Marques de la Vega de Armijo should also be visited; the gardens are most beautiful.

(4.) The geologist should explore the district to the N. of Cordova, where lies the Belmez and Espiel coal-field. *A railway exists between Cordova and Belmez, and from Belmez by Almorchon to Madrid or Lisbon.* One of the most interesting phenomena of this district is a mine which is burning slowly; flames may be seen issuing through the soil. The slate is calcinated, and the most distinct impressions of ferns are visible.

These mines are worked by three companies: *La Manchega*, *la Fusion*, and *la Iberia*. The first of these belongs to Messrs. Heredia, of Malaga, and Pickman of Seville. The constant law suits and want of funds interfere greatly with their production. In the same locality there exist mines of iron.

Railways from Cordova to Seville (Rte. 86), to Malaga (Rte. 106), to Granada (Rte. 103).

ROUTE 86.

CORDOVA TO SEVILLE BY CARMONA—
RAIL. 80½ m.

The rly. follows the valley of the Guadalquivir. Obs. to the rt. of the line the breeding-ground of the bulls intended for the ring: it is inclosed within walls, and is of considerable extent.

Villarrubia Stat.

Almodovar Stat. Pop. 1350. The castle with its elevated tower was fortified by Don Pedro the Cruel. Ascend to the top for the magnificent view obtained from its summit.

Leaving Almodovar, the Guadiato is crossed by a viaduct of iron.

Posadas Stat. Pop. 2800. The Bembézar is crossed by an iron and stone bridge of elegant proportions.

Hornachuelos Stat. Obs. the ruins of a Moorish fort which crown the summit of an adjoining hill.

Palma Stat. Pop. 5650. The oranges grown in this district are some of the finest in Spain. [From Palma Stat. a diligence runs to Ecija, 13½ m. See Bte. 90.]

Peñaflor Stat. Pop. 2000. Obs. its church with a Roman tower. This (the Roman *Ilissa*) was once an important strategic position.

Soon after leaving Peñaflor, the Guadalquivir is crossed by an iron bridge. Obs., in the ravine below, the ruins of an old castle called *Setefilla*.

Lora del Río Stat. Pop. 4800. To the rt. is a chapel in the early Roman style with a fine W. doorway. At a little distance from the town is a celebrated *sanctuary*, dedicated to the Virgin, which crowns *el Monte de Setefilla*.

The Guadalquivir is crossed by a handsome bridge.

Carmona Stat. Inn: Fonda de las Diligencias. Pop. 18,000. This clean white town—The Moorish Karmunah—with its Oriental walls, castle, and position, is very picturesque. It rises on the E. extremity of the ridge, commanding the plains both ways. The

prefix *car* indicates this "height." The old coins found here are inscribed "Carmona," Florez, 'M.' i. 289. Caesar fortified the city, "the strongest in the province," which remained faithful to the Goths until betrayed to the Moors by the traitor Julian: St. Ferdinand recovered it Sept. 21, 1247, and his standard is borne every anniversary to the Hermitage Sn. Mateo, founded by him. He gave the city for arms, a star with an orle of lions and castles, and the device "*Sicut Lucifer lucet in Aurorâ sic in Wandaliâ Carmona*." Don Pedro added largely to this castle, which he made, as regarded Seville, what Edward III. did of Windsor, in reference to London; here, in 1368, he kept his jewels, money, mistresses, and children. After his defeat at *Montiel*, his governor, Martin Lopez de Cordova, surrendered to Enrique on solemn conditions of amnesty, all of which were immediately violated, and himself and many brave soldiers executed. The site is still called *el Rio del Cuchillo*. Obs. the tower of *San Pedro*, which is an imitation of the metropolitan Giralda; remark the massive walls and arched Moorish city entrance. The church of Santa Maria is of excellent Gothic, and built by Antonio Gallego (ob. 1518). The "Descent of the Cross" is by Pacheco; a Venetian-like San Cristobal has been repainted. The *Alameda* with its fountain, between a dip of the hills, is pleasant. Its fair (April 25) is a picturesque sight, and should be visited by the artist. The striking gate leading to Cordova is built on Roman foundations, with an Herrera elevation of Doric and Ionic: the *alcázar*, towering above it, is a superb ruin. Don Pedro and the Catholic kings were its chief decorators, as their badges and arms show. The view over the vast plains below is magnificent; the Ronda and even the Granada chains may be seen: it is somewhat like the panorama of the Gramscians from Stirling Castle, on a tropical and gigantic scale.*

Tocina Stat. Pop. 1000. Situated

* Consult 'Antigüedades de Carmona,' Juan Salvador Bautista de Arellano, 8vo., Sevilla, 1818.

in the midst of a fever-haunted morass. [3] m. to the rt. of the village is the town of Cantillana: 6 m. to the l. the mountain of Carmona.]

Brenes Stat. This is a poverty-stricken village containing 1200 inhab. There is a Spanish proverb which says, "Si vas á Brenes lleva que cenes."

La Rinconada Stat. Soon after leaving this stat. the famous Giralda of Seville is seen rising in the distance. To the rt. are the ruins of Itálica and, still further off, the monastery of San Gerónimo and the *Cartuja de Triana*.

Seville Stat. Omnibuses to the town.

SEVILLE.

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§ 1. HOTELS, BATHS, CAFÉS, CLUBS.

SEVILLE (Sevilla in Spanish). *Inns*: Fonda de las Cuatro Naciones, Plaza de San Francisco, good. Fonda de Paris, in the Plaza de la Magdalena, good but dear. Fonda de Madrid, also in the Plaza de la Magdalena. The 'Times' is taken in, and an English interpreter will be found at this hotel: it is a cool house in summer. *Baths* at this hotel. Fonda de Europa, Calle de la Sierpe, a cool house in summer; good *cuisine*. An excellent guide, José Navarro, who speaks English, may be heard of at this hotel. Casa de Huespedes, 18, Plaza Nueva, good.

Baths in the Calle de la Sierpe, near the Fonda de Europa.—*N.B.* *Secure a cuarto bajo* (or ground-floor apartment) during the summer months: the difference of temperature between the ground

and second floor is often 6 to 10 degrees in favour of the former. Visitors to Seville during the fair-week should invariably make a distinct agreement with the landlord before engaging rooms. They must be content to pay double the usual prices (80 reals per day at least).

Cafés: Del Emperador, in the Calle de la Sierpe; el Gran Café, large and elegantly furnished; el Suizo, in the Calle de la Sierpe; in the Plaza Mura.

Restaurants: El Suizo, in the Calle de la Sierpe; el Gran Café, in the same street. Dinners at all hours, wines excellent, the *cuisine* first-rate.

Casinos: Circulo de Labradores, in the Calle de la Sierpe; Circulo Mercantil, in the Plaza del Duque; el Casino, in the Plaza del Duque; Circulo del Recreo, in the Plaza de la Infanta Isabel; Circo de los Artesanos, in the Calle del Angel. Visitors introduced free to either of these clubs for 14 days, upon presentation by a member.

§ 2. THEATRES, BULL-RING, REGATTA CLUB, HORSE-RACING SOCIETY.

Theatres: Teatro San Fernando, in the Calle Tetuan, a handsome building erected in 1847. Here Operas are given during the season. Teatro Eslava, near the Puerta de Jerez. Teatro de Cervantes, Teatro de Lope de Vega, both in the Calle Amor de Dios.

Bull Ring: on the banks of the Guadalquivir, capable of seating 11,000 persons. The building—of stone—was commenced in 1760, but is still incomplete. The first fights of the season take place on the 18th, 19th, and 20th of April: there are also fights on Corpus Christi and St. John's Day, and upon 2 or 3 other occasions during the months of June and August. There are also so-called fights every Sunday during the autumn months, in which young 3-year-old bulls and second-rate espadas perform for the edification of aficionados.

Regatta Club, established in 1875, Calle de Catalanes, No. 3.

Horse Racing Society: Calle del Duque de la Victoria, No. 9. Races in April and November.

§ 3. POST AND TELEGRAPH OFFICE, CONSULS, CHAPLAIN AND PROTESTANT CHURCH, DOCTORS, BANKERS, TRADES-PEOPLE, CARRIAGES.

Post Office : in the Calle de la Sierpe. Letters from England arrive at 6:30 p.m. Box closes for England at 10 a.m.

Telegraph Office : at the Post Office; open day and night.

U. S. A. Consul : William Macpherson, Esq., Calle de las Palmas.

U. S. A. Consul : Don Carlos Eder Gattins, Calle de Guzman el Bueno, No. 8.

Protestant Chaplain : Rev. B. G. Moffat. Service on Sundays at the Iglesia de la Asuncion, Calle de las Armas. Sundays at 10 a.m. Wednesdays 7:30 p.m. Protestant Spanish service at the church of San Basilio, and Mariners' Chapel, Triana.

Medical Men : Dr. Ph. Hauser, Calle de la Laguna, 24; Dr. Antonio Marsella, Calle Alta, No. 9; Dr. Miguel de Uriarte, Calle de Infanzones, speaks English; Dr. Blanchard, of Linares, may be sent for in critical cases (vide Rte. 85).

Professor of Languages : Mr. Edward F. Budd, Garzo No. 21.—N.B. This veteran teacher of Spanish, Portuguese, and French can be recommended.

Bankers : Messrs. John Cunningham and Co., Calle de Guzman el Bueno, No. 17; Messrs. Cahill, White, & Beek, Calle San Fernando, No. 17; Messrs. Noel y C^a, Reyes Catolicos, No. 27.

Photographic Artist : D. Sierra Payba, Calle Lagar, No. 16.

Laurent's photographs are the best; ask to see those of the reliquaries at the cathedral.

Booksellers : Rafael Tarnasco, Sierpes No. 78; Hijos de Fé, 84, Calle de Tetuan.

Glover : Gely, in the Calle Sierpes. Seville gloves are good and cheap.

Curiosity Shops : Manuel Tapia, Alameda de Hercules, 45-47.

Books and antigüedades : Bianchi, Regia, 22.

Carriages, with one horse. The course until 12 at night—

For 1 or 2 persons 4 reals

„ 3 or 4 „ 6 „

The hour „ 1 or 2 „ 8 reals
 „ „ 3 or 4 persons 10 „
 Breaks—The course .. 10 „
 „ hour .. 14 „

Seville contains a population of 118,298. It is the see of an archbishop, having for suffragans Cadiz, Malaga, Ceuta, the Canary Isles, and Teneriffe. It is the residence of a captain-general, of an *audiencia* (whose chief judge is called *el Regente*), and it contains the usual provincial civil and military establishments.

§ 4. HISTORICAL NOTICE.

Of the ante-Roman history of Seville little is known beyond the fact that it was the Phœnician *Sephela*, or *Spela*, which Punic words signify "a plain." The Greeks changed the name into *Ἰσπολα*, and the Romans into *Hispalis*, of which the Moors made *Ishbiliah*, whence *Sibilia*, *Sevilla*. Julius Cæsar patronised Seville, because Cordova had espoused the side of Pompey; having captured it Aug. 9, forty-five years before Christ, he became its second founder, made it his capital, a *conventus juridicus*, or town of assize, and gave it the title *Romula*, the little Rome; but even then it was more a Punic than Roman city, and by no means splendid, according to Italian notions; it was, however, walled round.

Seville was the capital of the Silingi, and of the Goths until the 6th cent., when Leovigild removed his court to Toledo, as being more centrally situated, while Hermenegildus, his son and heir, remained as viceroy; he soon relinquished the Arian faith, and declared against his father, by whom he was put to death as a rebel; but when the Athanasian Creed was finally introduced, he was canonised as a martyr. These religious wars were headed by the brothers San Laureano and San Isidoro, men of powerful intellects, successively Archbishops of Seville, and now its sainted tutelars. The former is called the "Apostle of the Goths," the latter the "Egregious Doctor of Spain."

Seville, with all Spain to the west, was conquered by the Mahomedans under the same Kalif Walid, who sub-

jugated Scinde also to the east. The unwarlike city surrendered to the Moors at once, after the defeat of Don Roderick on the Guadalete: there was treason and dissension within its walls, and the dethroned monarch's widow, Egilona, soon married Abdu-l-aziz, the son of the conqueror Musa-Ibn-Nosseir. Seville continued its allegiance to the Kalif of Damascus until the year 756, when Abdu-r-rahman established at Cordova the western Kalifate of the Beni Umeyyah family, to which Seville remained subject until 1009, when that dynasty was overturned.

Separate adventurers set themselves up as kings—sheikhs—over each province and town, to become rivals and enemies of each other. The house divided against itself could not stand, and still less when the kingdoms of Leon and Castile were consolidated under St. Ferdinand, one of their best of kings, and bravest of soldiers.

He advanced into Andalucia, taking city after city, the petty rulers being unable to resist single-handed: nay, partly from tribe hatred, and partly from selfish policy, they assisted as allies of the Christians, each bidding against the other; thus Ibn-l-ahmar, the upstart Sheikh of Jaen, mainly contributed to the capture of Seville. The city was besieged from the S.E. side, at Tablada, Aug. 20, 1247: the details are quite a romance, especially the vision of the Virgin, the breaking of the bridge of boats by Ramon Bonifaz, and the prowess of Diego, *El Machuca*, the brother of Garci Perez de Vargas, the model of Don Quijote (i. 8). Seville surrendered Nov. 23, 1248, on *el día de San Clemente*. The citizens had previously been subject to the Emperor of Morocco, but at the death of Arrashid, their African liege lord, in 1242, they had chosen a king of their own, whom they soon displaced, establishing a sort of republican Junta, headed by Sakkáf, the Axataf of Spanish annals. Thus Seville was lost to the Moors after a possession of 536 years. After the capture, St. Ferdinand divided the houses and lands among his soldiers.

St. Ferdinand granted to the city

for arms, himself seated on his throne with San Laureano and San Isidoro for his supporters. He died here, while meditating an invasion of Africa, worn out by long services, May 31, 1252, and was canonised in 1668 by Clement IX.; his body was removed to its present shrine, in 1729, by Philip V.

Seville, in the unnatural civil wars, after the conqueror's death, was the only city which remained faithful to his son and successor, Alonso el Sabio, *the learned*, but not wise.* Alonso gave Seville the badge, which is to be seen carved and painted everywhere. It is called *El Nodo*, and is thus represented: No. 8 do; the hieroglyphic signifies *No-mi-ha dexa-Do*, "It has not deserted me." *Madexa* in old Spanish meant a knot, and is the Gothic *Matanza*, *Nodus*. Thus was reproduced unintentionally the old Phœnician merchant mark, the *Nodus Hercules*—the knot which guaranteed the genuineness of the contents of every bale; hence the *Mark* of these founders of commerce became the symbol of peace, trade, and of the god of thieves, and was perpetuated by the Greeks in the twisted ornament of the herald *Caduceus* of Mercury. The city also rejoices in the titular epithets of *muy leal y noble*, to which Ferdinand VII. added *muy heroica*.

Seville continued to be the capital of Spain, and especially of Don Pedro, who was more than half a Moor, until Charles V. removed the court to Valladolid; yet it remained faithful during the outbreak of the *comuneros*, and was rewarded by a motto, "*Ab Hercule et Cæsare nobilitas, a se ipsâ fidelitas*." The discovery of the New World raised it to a more than former splendour; it became the mart of the golden colonies, and the residence of princely foreign merchants. Buonaparte's invasion, and the subsequent loss of the transatlantic possessions, cast her down

* Among the many works which were written by the order and under the protection of Don Alonso, in which he took part, may be mentioned the following: '*Las Cantigas*'; '*La Gran Conquista de Ultramar*'; '*Historia general del Mundo*'; '*Historia de España*'; '*Los Libros del Saber de Astronomia*,' and eight legal compilations.

from her former pride of place. She is, however, fast becoming again a prosperous commercial city. Seville now possesses direct communication with London, by means of the excellent line of steamers established (and chiefly owned) by our countryman John Cunningham, a gentleman well known in Spain for his singular business ability, whilst he is as justly esteemed throughout Andalucia for his unostentatious charity.

Seville, the marvel of Andalusia, cannot be seen in less than a week. The best time to visit it is in the spring, during the Holy Week, before the great summer heats commence, and in autumn. The winters are occasionally wet; ice and snow are however unknown, except for eating, when brought as luxuries from the mountains of the Sierra Morena. The city lies on the L bank of the Guadalquivir, and is inclosed by Moorish walls built of *tapia*, which in some parts are still quite perfect. The climate is so dry and conservative that the best houses erected by the Moors are still preserved almost unaltered, and most charming and unique they are, and perfectly suited to the climate. The narrow tortuous streets which keep out the sun, and the wide spacious mansions with cool courts and gardens prove how wise the Moors were. The windows are barricaded with *rejas*, or iron gratings, and are protected from the sun in summer by an *estera*, or awning. These shutterless windows form the evening rendezvous to the cloaked lover who whispers soft nothings to his bar-imprisoned sweetheart; hence he is said to live on iron, *comer hierro*. The houses generally have an entrance porch, *el Zaguan* (Arabic *sahan*), which leads to the *cancel*, or open-worked iron gate. They are also enriched with Moorish tilings still called *azulejos*. The interiors are built with an open square courtyard, *patio*, on each side of which are *corredores* supported by marble pillars; a *fuelle* or fountain plays in the middle; this court is covered over in summer with an awning, *toldo*, and then be-

comes the drawing-room of the inmates, who occupy the cool ground-floor, migrating to the warmer upper rooms in winter.

The lower part of the town, the *Alameda Vieja*, is often flooded, but the streets are provided with *malecones* or hatches, which are then shut down and keep out the water. The summer is so very hot, that it is almost impossible to face the sun, which, with every precaution, can with difficulty be reduced to 90° Fahr. in-doors. However, the town is never more healthy than during these great heats. Then the inhabitants keep still in their cool houses until the evening. Seville is one of the most agreeable towns in Spain for a lengthened residence, except in the dog-days. The shooting to the rt. of the Guadalquivir is good and novel; the Theatre is commodious, and the operatic companies first-rate; the masquerading at carnival-time is entertaining; the dances, both those of the stage and the gipsies, are truly national and Oriental.

Seville is the alma mater of the bull-fight, and the best animals and masters of the art are furnished from Bætica. The religious functions of Seville are unrivalled, especially in the Holy Week—Corpus, St. John's Day—Christmas, with its *Nacimientos*, carols, and shepherd-dances—and the winter Rosarios. The ceremonial of the *Semana Santa* is second only in interest to that of Rome, and is in many respects quite peculiar, such as in the *Pasos*, or painted and graven images, which are carried through the streets in solemn procession; then also the *monumento*, or sepulchre, in which the Host is buried, is lighted up in the cathedral, and must be seen to be really understood.

Sight-seeing in Seville. The Cathedral, with the Giralda Tower, and old churches. The Lonja, the Alcazar and Moorish houses, the Juderia and Murillo's house, the Picture Gallery, La Caridad, La Cartuja, Casa de Pilatos, the Palacio de San Telmo, Fabrica de Tabaco. Those who are interested may visit the large convict establishment Presidio, where 800 prisoners are employed, &c.

§ 5. CATHEDRAL.

First visit the *Cathedral-tower*, the GIRALDA, so called from its vane, *que gira* (which turns round). It was built by Abu-Jusuf Yacub, in 1196, the foundations being composed of destroyed Roman and Christian statuary. The Moors attached such veneration to this *Mueddin* tower, that before the capitulation they wished to destroy it, but were prevented by the threat of Alonso el Sabio of sacking the city if they did.

Abu-Jusuf Yakúb, says Gayangos, was the great builder of his age; he caused a bridge of boats to be thrown across the Guadalquivir on the 11th of October, A.D. 1171. He built also a portion of the exterior walls, and erected wharfs along the banks of the river. He repaired the Roman aqueduct, now known as the *Caños de Carmona*. He raised the great Mosque of Seville, which was similar in design and execution to the celebrated *Mezquita* at Cordova. Begun in Oct., A.D. 1171, it was completed by his son and successor, Abú Yúsuf Yakúb, who, in the year 1196, added the tower, the work of Jüber, whom the Spanish authors call *Gever*, and who, from the coincidence of his name, has been reputed, though most erroneously, to have been the inventor of algebra.* On the summit were placed four brazen balls, so large that, in order to get them into the building, it was necessary to remove the key-stone of a door, called "The Gate of the Muezzins," leading from the mosque to the interior of the tower: the iron bar which supported them weighed about 10 cwt., and the whole was cast by a celebrated alchemist, a native of Sicily, named Abú Leyth, at the cost of 50,000*l.* sterling.† This beautiful tower forms the emphatic

feature of Seville. It was originally only 250 ft. high, the rich filigree belfry, 100 ft. high, having been added by Fernando Ruiz in 1568. The base of the tower is a square of 50 ft. The Moorish *ajaracas*, or sunk patterns, differ on either side. The belfry is girdled with a motto from the Proverbs (xviii. 10), *Nomen Domini fortissima turris*; on grand occasions it is lighted up at night, and it then seems to hang like a brilliant chandelier from the dark vault of heaven.

The upper niches were painted in fresco by Luis de Vargas, 1538-58; but the work is almost obliterated, while the subjects lower down have been repainted and spoilt. The ascent is by easy ramps (*i. e.* successive inclined planes, set at right angles one to another), 35 in number. The panorama is superb. The clock, made by a Franciscan monk, one José Cordeiro, bears the date 1764: the former clock was the first ever put up in Spain, A.D. 1400. The pinnacle is crowned with a female figure in bronze, *El Girardillo*, intended to represent *La Fé* (The Faith), a somewhat strange choice for a vane, to be blown about by every wind, seeing that both sex and character adopted should never vary nor be fickle.* The figure is truly Italian, and was cast in 1568 by Bartolomé Morel. Although 14 ft. high, and weighing 25 cwt., it turns with the slightest breeze. It bears the *Labaro*, or banner of Constantine. This belfry is the home of a colony of pigeons and hawks (the *Falco tinunculooides*). The first Christian knight who ascended the Giralda after the conquest was Lorenzo Poro (Lawrence Poore), a Scotchman.†

It was the great tower from whence the *mueddin* summoned the faithful to prayers; and here still hang his substitutes, the bells, for they are almost

* *Algebra* is derived from the Arabic phrase *Al-jebra*, "condensation, contraction."

† It is a curious fact, showing the minute accuracy of the writer from whom we quote these particulars, that when, during the earthquake in 1395 (157 years after the overthrow of the Moorish power), these balls, together with the iron support, were thrown down, the latter was weighed, and the weight, as given by one of the historians of Seville, is exactly the same as that stated by the Mahomedan writer.

* The Pagan Spaniard Seneca may be quoted: "Vento quid levius?—Fulmen. Quid fulmine?—Fama.

Quid Fama?—Muller. Quid Mullere?—nihil."

† His descendant, the Marques de la Motilla, still owns the ancestral house in the Calle de la Cuna. A Scotch herald would do well to look at the coats of arms in the Patio.

treated as persons, being all duly baptised, before they are suspended, with a peculiar oil, and they are christened after saints. The largest is called *Santa Maria*, or *La Gorda*. When Spanish *campanas* are rung, the performance is called a *repique*, which is totally unlike our sweet village bells, or impressive cathedral peal.

The Giralda is under the especial patronage of the two Santos, Justa y Rufina, who are much revered at Seville. In a thunderstorm, 1504, they scared the devil, who unloosed the winds to fight against this church: this their standing miracle is the one so often carved, and painted by Murillo and others.

Of the other Moorish minaret or *mueddin* towers, obs. those of San Marcos, Santa Marina, Santa Catalina, and Omnium Sanctorum. That of San Pedro has been modernised.

Below the Giralda is the Moorish *Patio de los Naranjos*, the court of orange-trees, with the original fountain at which the cleanly Moslem once performed what polite writers call "his ablutions." Only two sides of this "court of the house of the Lord," this *reynos*, or "grove," remain. Enter it at the N. by the rich *Puerta del Perdon*, which was modernised in 1519 by Bartolomé Lopez. Obs. the Moorish arch and original bronze doors, but the belfry is modern. The *terracotta* statues are by Miguel Florentin, 1519-22. The "Saviour bearing his Cross," by Luis de Vargas, is ruined by repainting. This subject, the Via Crucis, the Via Dolorosa of the Italians, is commonly called in Spain *la calle de la Amargura*, the street of bitterness, from the agony endured by the Redeemer.

Entering to the rt. is the *sagrario*, or parish church, and in front the Gothic pile, with the magnificent Giralda tower. To the l. is a stone pulpit, where San Vicente Ferrer, and other instigators of *autos de fe*, have preached (see the inscription). In the l. corner a staircase leads to

Colombina, because left to the canons and bookworms by Fernando, the son of Columbus. It was destined by him to be a future Bodleian, but the chapter grossly neglected their trusts, although largely endowed. It still contains about 18,000 volumes. The MS. of Columbus's travels, containing notes written by himself, has been placed in a cabinet, which is shown to the public; inquire for a 'Tractatus de Imagine Mundi,' Petri de Aliaco, his cabin companion during his eventful voyage; also look at the MS. tract drawn up by him when in prison, to satisfy the Inquisition and prove that his discovery of the New World was predicted in the Scriptures. Above the book-shelves, which, in the same manner as the rest of the Library, have been much improved, are hung portraits of archbishops, and the pictures themselves mark the rise and decline of Church power. The older, the Tello, Albornoz, Luna, Toledo, Fonseca, and Mendoza, are men of master mind, who bore their great commissions in their looks; the latter, in their blue and white ribands and periwigs, are mere stall-fed courtiers, or boudoir-frequenting Abbés. Obs. a portrait of Fr. Bonifaz, a physician, by Alonso Cano; and a San Fernando by Murillo, not very good. Inquire for the sword of the great Count Fernan Gonzalez, used by the hero of Seville's conquest, Garcí Perez de Vargas, in cutting Moorish throats, as some verses shown with it detail; read them.

On the staircase, obs. the tomb of Inigo Mendoza, 1497; and in the *Cuarto de los Subsidios*, a Pieta by Juan Nuñez, one of the earliest of Sevillian painters; opposite the *Puerta del Perdon*, in the *Sala de la Hermandad del Santísimo*, is a "Dispute of the Sacrament," by Herrera el Mozo; it is affected and indistinct. The others are by Arteaga: obs. a small Infant Saviour, by Montañes.

A dark gate, where a horseshoe of the old mosque remains, leads into the interior; here hangs what was the crocodile, or *el Lagarto* (whence our term *alligator*), sent to Alonso el Sabio, in 1260, from the Soltan of Egypt, who

The Chapter Library, also called La

requested the hand of his daughter: the Infanta declined a suitor whose first present scarcely indicated the affectionate. Here are buried some of *los conquistadores*, the conquerors of Seville, e.g., Pedro del Acero, 1265.

Before entering the cathedral, walk round the outside, which, with the adjoining buildings, offers a most interesting epitome of the rise, progress, and decline of Spanish church architecture. Commence at the N. side: obs. the solid *tapia*, Moorish walls, the square buttresses, the bearded or flame-fringed battlements. The elevated steps are called *Las Gradas*, the old English "grece," degrees. The truncated pillars belonged to the mosque, and, previously, to Roman temples. This terrace was long the exchange of Seville.

To the E. is the *Archbishop's Palace*, a Churrigueresque pile, built in 1697. The staircase is handsome; the curious clerical cell, *La Parra*, in which peccant priests once were imprisoned, deserves notice: otherwise the interior contains little worth mention.

Passing onward to the L. rise the Moorish walls of the Alcazar, while to the rt. is the semicircular exterior of the chapel of San Fernando, adorned in the heraldic Berruguete style of Charles V. The S. entrance of the transept is unfinished; in front is the noble

Lonja (the exchange, the long room). This spacious hall—although somewhat low—is a fine specimen of the skill of Herrera, by whom it was designed. Formerly, the bill-brokers and gossipers desecrated the cathedral, until the Archbishop, Christobal de Rojas, in 1572 (the year after Gresham had removed our money-changers from St. Paul's, by providing them with the Royal Exchange of London), petitioned Philip II. to follow this example, even of heretics, and erect a suitable *casa de contratacion*, or house of contracts, for the growing commerce of Seville. After infinite difficulties Juan de Herrera concluded the edifice in 13 years, and it was opened for business Aug. 14, 1598. It is an isolated quadrangle,

each side being some 200 ft. wide by 63 ft. high to the *ante pecho*. The stone came from the quarries of Martellilla, near Jerez. The Doric and Ionic *Patio* is magnificent: ascending a marble staircase to the upper floor is *el Archivo de Indias*, the archives of S. America, which were arranged here by Charles III. in 1784; the necessary alterations have ruined the proportions of the design of Herrera. The papers were brought together from the archives of *Simancas*, and put in order by Lara and Cean Bermudez: they are stowed away in handsome mahogany Doric bookcases, in docketed bundles, above 30,000 in number, which have never yet been fully investigated. Obs. the marble pavement; the inner corridor is modern and paltry: the portrait of Columbus is quite as apocryphal, and by no means so fine, as that by Parmigianino at Naples. In an end room are some vile portraits of Spanish sovereigns. The lower storey is appropriated to *el consulado*, the tribunal of commerce. The *Lonja* was scarcely begun before the real commerce of Seville had departed.

In the Plaza de Santo Tomas is said to have been the barber's shop of the immortal Figaro. Unfortunately, no barber now lives in the square, otherwise every traveller who has music in his soul would doubtless go to him to be shaved! The W. or grand façade of the Cathedral remained incomplete until 1827, when the modern and inferior work was commenced. Obs. over the side doors the quaint figures in terracotta, by Lope Marin, 1548; the contrast of expression in the severe faces of the males, and the smirking females, is remarkable. The enormous over-ornate pile to the l. is the *Sagrario*, or parish church annexed to the cathedral, in which many of the archbishops are buried. This was commenced by Miguel de Zumarraga in 1618, when architecture was on the decline, but not finished until 1662. The interior consists of a single nave, the size of which has often rendered doubtful the security of the building. The *Retablo* came from the Franciscan convent, and

is known in books of art as that of the *Capilla de los Vizcainos*. The sculptured Veronica and San Clemente are by Pedro D. Cornejo; the Virgin with Christ, St. John, and the Magdalen, are by Pedro Roldan; by the same sculptor is the basso relievo of the entrance into Jerusalem. The door leading into the cathedral, and adorned with statues and Corinthian pillars is by Joseph de Arce, 1657.

The Cathedral itself is one of the largest and finest in Spain: the solemn, or "*Grandeza*," is its distinctive quality, as elegance is of Leon, strength of Santiago, and wealth of Toledo. The original mosque, on whose peculiar oblong quadrilateral form it is built, was erected by Abu Yusuf Jacob-Al-Mansur, 1172, and continued to be used as a cathedral until 1401, when the chapter, seeing the state of the building, determined to pull it down. They began the new cathedral in 1403. It was finished in 1506, but the cupola fell down the following year, and the works were not completed until 1519. The chapter in their first conference determined to "construct a church such and so good that it never should have its equal." The name of the architect is not known; whoever he was, he worked, with no thought of *self*, for the sole love and glory of God. The old Spaniards trod in the steps of the early Romans, and reserved their splendour for the house of God. "*In supplicii Deorum magnifici, domi parci*" (Sall. 'B. C.' ix.). The sacred edifice is inside and outside a museum of fine art in spite of foreign and native church spoliations. It preserves the form of the original mosque, and is an oblong square, some 414 ft. long by 271 wide; it has 5 aisles—the two lateral are railed off into chapels; the centre nave is magnificent, the height amazing, being 150 ft., while the *cimborio* or transept dome rises 171 ft.* the offices connected with the cathedral

and chapter are built outside to the S.; the superb pavement, in black and white chequered marble, was finished in 1793, and cost the then enormous sum of 155,304 dollars.

On entering the cathedral, at the W. end of the centre aisle, lies buried Fernando, son of Columbus, or *Colon*, as Spaniards call him, and one who would have been considered a great man had he been son of a less great father. Obs. the quaint *caravels*, or ships of the navigator; how small their size, for the mighty journey over vast and unknown seas! and the motto again how short, but the greatness of the deed suffices: *A Castilla y a Leon, nuevo mundo dió Colon*; read also the touching epitaph of his son. Many careless writers describe this as the tomb of Columbus himself, who died at Valladolid, and whose bones at last rest in the Havana.

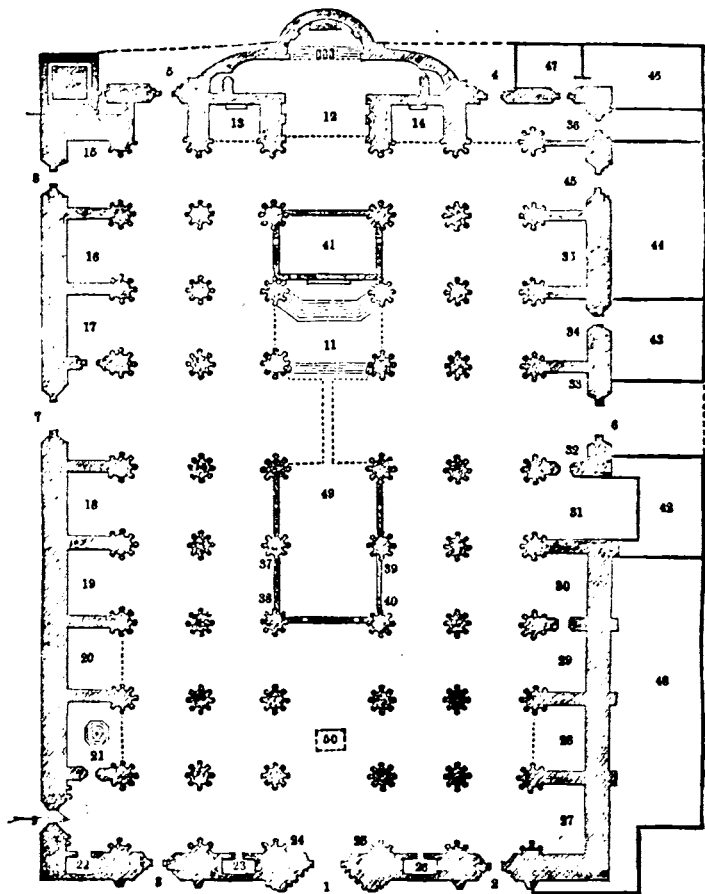
Over this grave-stone, during the holy week, is erected the *monumento*, an enormous wooden temple in form of a Greek cross, in which the Host is deposited. It was designed and executed in 1544, by Antonio Florentin, and originally consisted only of three storeys, terminated by a cross, but subsequent additions were made in 1624 and 1688, which have injured the effect, and rendered the whole out of proportion for the cathedral. However, when lighted up during the night of Thursday and Good Friday, after the Host is inclosed in the silver *custodia*, the effect is most marvellous.

The cathedral is lighted by 93 windows; the painted ones are among the finest in Spain: the earliest are by *Micer Christobal Aleman*, 1504. Obs. the "*Ascensions*," the "*Magdalen*," a "*Lazarus*," and an "*Entry into Jerusalem*," by *Arnao de Flandres*, and his brother, 1525; and the "*Resurrection*," in the *Capilla de las Doncellas*, by *Carlos de Bruges*, 1558. These artists were foreigners and Flemings, as their names denote.

Advancing up the aisle, the grandeur of which is broken up by the *coro*, obs. its *trascoro*, a rich frontage

* The corresponding measures in meters:

Length . . .	115.50
Width . . .	75.60
Height . . .	44.08



PLAN OF CATHEDRAL AT SEVILLE.

- | | | |
|-------------------------------------|---------------------------------------|--------------------------------------|
| 1. Puerta Mayor (or Grande). | 18. Capilla de San Francisco de Asia. | 35. Capilla de San Andres. |
| 2. — de San Miguel. | 19. — de Santiago el Mayor. | 36. — de la Purificacion (or del |
| 3. — de San Juan (or Bautismo). | 20. — de los Escalas. | Mariscal). |
| 4. — de las Campanillas. | 21. — de San Antonio. | 37. — de San Gregorio. |
| 5. — de los Palos (or de la Torre). | 22. — de los Jacinos. | 38. — de Nuestra Señora de la |
| 6. — de la Louja (or San Cris- | 23. — de San Leandro. | Estrella. |
| tobal). | 24. — del Santo Angel. | 39. — de la Concepcion Chica. |
| 7. — de los Naranjos (or del | 25. — de N. Señora del Consuelo. | 40. — de la Anunciacion (or |
| Patio). | 26. — de San Isidoro. | Encarnacion). |
| 8. — del Lagarto. | 27. — de San Laureano. | 41. Sacristia de la Capilla Mayor. |
| 9. — del Sazario. | 28. — de Santa Ana. | 42. — de la Antigua. |
| 11. Capilla Mayor. | 29. — de San José. | 43. — de los Canicos. |
| 12. — Rod. | 30. — de San Hermenegildo (or | 44. — Mayor (or de las Albasas). |
| 13. — de San Pedro. | del Cardenal Conrantes). | 45. Ante-Sala de la Sacristia Mayor. |
| 14. — de la Concepcion Grande. | 31. — de la Antigua. | 46. Sala Capitular. |
| 15. — de Nuestra Señora del Pilar. | 32. — de la Gamba. | 47. Archivo. |
| 16. — de Los Evangelistas. | 33. — de la Santa Cruz. | 48. Patio. |
| 17. — de la Visitacion (or Don- | 34. — de Nuestra Señora de los | 49. Corro. |
| celles). | Dolores. | 50. Tomb of Fernando Colon. |

of Doric work, with precious marbles. The picture over the altar is extremely ancient. The poor "San Fernando" is by Pacheco, 1633. Two doors on each side lead into the *coro*; the 4 bas-reliefs were made at Genoa. Above rise the enormous organs: the palisades of pipes and cumbrous ornaments are Churrigueresque and inappropriate, but as instruments their deep-swelling tones are magnificent: that to the l., *ad lado de la Epistola*, was made by Jorge Bosch in 1792. Before entering the *Coro*, obs. its *Respaldo* and the cinquecento chapels, especially those to the right. (See *Plan*, 39-40.) The sculptures in chapel No. 39, and the exquisite Virgin carved by Juan Martínez Montañes, the Phidias of Seville (ob. 1640). This sweet and dignified model was the favourite of his great pupil Alonso Cano.

The *coro* is open to the high altar, and is railed off by a fine gilt *reja*, the work of Sancho Muñoz, 1519. The *Sillería del Coro* was carved by Nufro Sanchez, 1475, Dancart, 1479, and Guillen, 1548. Of the 117 stalls obs. the archiepiscopal throne in the centre: the elegant *jucistol* is by Bartolomé Morel, 1570. In the *entre los coros* is put up during Easter week the exquisite bronze candlestick, 25 feet high, called *El Tenebrario*, one of the finest specimens of bronze work of the 16th centy. which exists (it may be seen in the sacristy), and wrought,* in 1562, by the same Morel: when the *Miserere* is sung in Holy Week, it is lighted with thirteen candles, twelve are put out one after another, indicating that the Apostles deserted Christ; one alone of white wax remains burning, and is a symbol of the Virgin true to the last. At Easter also, the *Cirio pascual* or "fount-candle" which is equal to a large marble pillar, 24 feet high, and weighing 7 or 8 cwt. of wax, is placed to the l. of the high altar.

Before ascending the steps to it obs. the two pulpits and the *reja principal*, made in 1518 by the lay Dominican Fr. de Salamanca: those at the side

are by Sancho Muñoz, 1518, and are first-rate specimens.

The *Gothic Retablo* of the high altar, divided into 44 compartments, is unequalled in Spain in size and elaborate details; each compartment contains a group of painted and gilt sculpture, representing subjects from the Old and New Testament, and the life of the Virgin, and is terminated by a crucifix, and the life-size figures of St. John and the Virgin. This retablo was designed in 1482 by Dancart, and was continued by several other sculptors and painters, who finished it in 1526.* In 1550, the sides of the presbytery were covered in the same style by Baldun and other sculptors, who finished them in 1564. In the centre of the retablo is an image of Nuestra Señora de la Sede, made of silver, in 1596, by Francisco Alfaro; the tabernacle and elegant book-stands on the altar, exquisite specimens of the Renaissance stylo, are by the same artist. There is here a small, dark room, called *Sacristía alta*, where the plate used for the daily service of the church is kept. Obs. the doors, the roof, and the 3 curious paintings by Alejo Fernandez, the master of Castillo, whose pupils were Cano and Murillo, painted at the beginning of the 16th centy. The Alphonsine tables, which are placed on certain days on the altar, are kept in this room. This interesting reliquary is in the form of a triptych. In different square compartments are placed the relics, the borders of which are set with cameos. The outside is covered with silver plates, with repoussé work representing the Annunciation of the Virgin, and arms of Castile and Leon; it was given to the cathedral in the 13th centy. by Don Alonso el Sabio.

Walking round the lateral *capillas*, and beginning at the door of the *Sagrario*, is that of *los Jacomes*. Obs. a *Roelas*, retouched by one Molina and quite spoilt. In the next chapel, *de la Visitation*, is a *Retablo* painted by Pedro Marmolejo de Villegas, born at

* For further particulars, see Gonzalez de Leon, 'Noticia Artistica,' vol. II., 4to., Sevilla, 1844.

* For further details, see 'Gonzalez de Leon,' fol., p. 110.

Seville, 1520-1570, and an imitator of the Florentine school. Obs. the portrait of Diego de Roldan, who gave this *Retablo*. In the *Capilla de N. S. del Consuelo* is a "Holy Family," the masterpiece of Alonso Miguel de Tobar, the best, perhaps, of Murillo's pupils, 1678-1758. Next, a fine "Nativity," by Luis de Vargas, who may be called the Pierino del Vaga of Seville, 1502-1569.

In the *Chapel of Santa Ana* there is at the left a Gothic *retablo*, divided into compartments, with figures painted on panel by Sanchez de Castro towards the middle of the 15th century, an interesting specimen of the old Spanish school. The painting in the lower part, which represents St. Ana, was placed there, as the inscription states, in 1504, by Hernandez y Barba Marmolejo. This altar is in the upper part, and forms a tribune, underneath which a door leads to the archives, which are very perfect, as the chapter sent them to Cadiz, and they thus escaped being made into cartridges by Soult. Adjoining is the *Mayordomia*. Examine the splendid choral books. Returning to the cathedral, in the chapel of *San Jose*, obs. a "Nativity," by Fr. Antolinez, ob. 1676; and a Marriage of the Virgin by Valdes Leal; and in the next, a statue of San Hermenegildo, by Montañes; and the magnificent tomb of the Archbp. Juan de Cervantes, ob. 1453, the work of Lorenzo de Mercadante.

The next chapel, *de la Antigua*, is one of the Sancta Sanctorum, on account of the ancient mural picture which exists in the centre of the altar. It represents the Virgin standing with the Infant Saviour leaning on her left arm, and a rose in her right hand. This picture belongs to the Byzantine school: it is not known when it was taken to the cathedral, or when it was painted. In 1578 it was placed in the place it now occupies. The paintings representing this, with portraits of those who helped to remove the Virgin, may be seen in this chapel. Obs. the marble altar, the silver railing with the words "Ave Maria," the fine plateresque tomb of Archbp. Mendoza, not

the Cardenal, erected in 1509, and carved by Miguel Florentin; opposite, that of Archbp. Luis de Salcedo, a feeble imitation in 1741. The frescoes were painted by Domingo Martinez. The marble statues in the *Retablo* are by Pedro Duque Cornejo.

Now advance into the transept, and look up at the Gothic balconies of the galleries. The mahogany clock is in the worst French and modern taste. To the rt. of the *Puerta de la Lonja* is the celebrated "*La Generacion*" of Luis de Vargas. The breast of Eve was covered by the prudish chapter. This truly Italian picture, and the painter's masterpiece, is also called "*La Gamba*," from the leg of Adam, which Mateo Perez de Alesio is said to have said was worth more than all his colossal "Saint Christopher," painted opposite in fresco in 1554, and which is 32 ft. high. San Cristobal is painted at the entrance of most Spanish cathedrals, of colossal size, that all may see him, because all who look on him cannot come on that day to an evil death. He carries the Infant Saviour, who holds the globe in his hand, across a river. In the *Capilla de la Santa Cruz* is a "Descent," by Pedro Fernandez Guadalupe, 1527.

Next enter the elegant *Sacristia de los Calices*,* in the chapel of Los Dolores, designed in 1530 by Diego de Riaño. Obs., opposite the entrance, the fine crucifix by Montañes. In the centre of the wall to the l. is a picture painted in 1817 by Goya, of the patron saints of Seville, SS. Justa y Rufina. The models were two frail ladies of Madrid named Ramona and Sabina. Underneath this picture there is an interesting old panel of the Spanish school, painted at the end of the 15th centy. and signed by Juan Nuñez, a pupil of Sanchez de Castro. It represents the Virgin Mary with the dead Christ in her arms—on each side St. Michael and St. Vincent, and portrait of the donor. At each side of this picture there are two interesting paint-

* This sacristy must be visited before 10 A.M., or some arrangement made with the guide, in order that the sacristan may be at hand.

ings on panel of the German school—one the death of the Virgin, the other a Dolorosa embracing a dead Christ. To the l. of SS. Justa and Rufina is the beautiful Angel de la Guarda, by Murillo, a guardian angel holding by the hand a sweet child. On the other side, a Conception by Murillo, of no great merit. Opposite, there is a fine triptych by Morales, an *Ecce Homo*, with Saint John and the Virgin on each side. To the rt., in the angle, is the Tintoret-like portrait of Contreras, painted in 1541 by L. de Vargas, and the Beata Dorotea, by Murillo. Opposite is St. Ferdinand adoring the image of Nuestra Sra. de las Batallas, now in the cathedral. To the rt. of the doorway is the Death of a Saint, by Zurbaran, and to the l. a Trinity, by El Greco. There are several other pictures of indifferent merit in this sacristy, by Zurbaran and other painters. Here lie some of the conquerors of Seville. Obs. the marble tables and pavement. In the next chapel are four tombs of armed knights and ladies.

Enter *antesala* of the principal vestry, or *Sacristia mayor*, which occupies the space of the last chapel on this side; obs. the trunk-like roof and cardinal Virtues in niches. The Sacristia, the triumph of the rich plateresque style, was designed in 1530 by Diego de Riaño, who died in 1533. It was built by Martin de Gainza (1535–1543), with some alterations to the original plan. It may be pointed out as one of the finest specimens of decoration produced by Spanish Renaissance style. Obs. the carved door, the decorative sculptures, and the plate-chests. On each side are two indifferent paintings by Murillo, representing San Leandro and San Isidoro. The "Descent from the Cross," over the altar, is by Pedro Campaña, who, born at Brussels in 1503, and a pupil perhaps of Michael Angelo, was one of the first to introduce the Italian style; painted in 1548, it now seems somewhat dark and hard; but such, when it was first exhibited, was its life-like awful character, that Pacheco* was afraid to remain after dusk alone: and

before it Murillo used to stand, watching, as he said, until those holy men should have finished taking down the Saviour, and before this picture he desired to be buried; it then decorated the altar of his parish church. Soult's vandals broke the picture into five pieces, and so it was left until more peaceable times, when the chapter employed Joaquin Cortes, who was occupied for three months in the restoration. The church-plate and reliquaries are kept in this sacristy. The most important is the fine silver monstrance finished in 1580–87, by Juan de Arfe, who also wrote a pamphlet* explaining its structure and subjects of the relievos. This monstrance was repaired in 1668 by Juan de Segarra, who added the figure of the Virgin, and notwithstanding these additions is one of the grandest specimens which exist of Spanish silversmith's work. Underneath it in the same closet are several pieces of church-plate. Obs. especially a splendid Gothic cross and candlestick, a present from Alonso el Sabio. Near the entrance door are kept the large silver candelabra, and portable silver altar of the monstrance, which is carried by 20 men. Obs. the exquisite *Tenebrario*, or bronze candlestick, used during the Holy Week, with the statues of Jesus Christ and the Apostles—the finest specimen of the kind existing in Spain. Underneath the picture of the Descent by Campaña are kept the relics. Obs. the splendid monstrance studded with 1200 jewels; a gold censer; a cross, said to be made from the first gold brought by Columbus from America; a fine Gothic cross of 1530 by Francisco Merino; the rock-crystal cup belonging to St. Ferdinand; a Gothic Lignum Crucis; an agate chalice. Obs. the identical keys presented to St. Ferdinand when Seville surrendered: that given by the Jews is of iron gilt, and the letters on the wards represent "*Melech hammelakim giphthohh Melek kolhaaretz gabo*,"—the King of kings will open, the king of all the earth will enter; translated by Spaniards *Dios abra y rey entrará*; the other key of silver gilt was given

* 'Arte de la Pintura,' p. 57.

* See Cean's article of Arfe.

by Axataf, and is inscribed in Arabic, "*May Allah render eternal the dominion of Islam in this city.*" These indeed are real relics. On each side of the sacristy are kept the splendid vestments. Obs. those made at the Carthusian convent of Casalla.

The *Retablo* of the *Capilla del Mariscal* contains some of the latest and finest works of Campaña. In a little courtyard is an inscribed Gothic stone, relating to Bishop Honoratus, successor to San Isidoro, A.D. 641.

The *Sala Capitular*, or chapter-house, is another of Riaño's exquisite plateresque saloons, and easier to be described with the pencil than pen; built in 1530, it is elliptical, 50 ft. long by 34 ft.: obs. the marble pavement, worked to correspond with the elaborate ceiling. The beautiful "*Concepcion*" is by Murillo: St. Ferdinand is by Pacheco; the Four Virtues, with Shields and Children, are by Pablo de Cespedes, the learned painter-poet of Cordoba, 1538, 1608, and retouched by Murillo in 1667. The 16 marble medallions were made at Genoa; the 8 ovals between the windows are painted by Murillo. Obs. the cinquecento cornice, the medallions, the pavement with the No Do device of Seville. Returning through the Ca. del Mariscal, to the *Contaduría Mayor*, is a St. Ferdinand, by Murillo, and a Justa and Rufina, by Pablo de Cespedes.

The first chapel on the E. end, called de la "*Concepcion grande*," is in degenerate cinquecento: here lies buried Gonzalo Nuñez de Sepulveda, who, in 1654, richly endowed the "*Octavo*" in honour of the "*Immaculate Concepcion*." Obs. the pictures treating of that mystery; the large crucifix has been attributed to Alonso Cano. At this Octave and at Corpus, the Quiristers or *Seises* (formerly they were 6 in number) dance before the high altar with castanets and with plumed hats on their heads; dressed as pages of the time of Philip III., they wear red and white for Corpus, blue and white for the festivals of the Virgin.

The *Capilla Real* is almost a church

by itself, with its regular staff of clergy. Built in 1541 by Martin de Gainza, it is artistically inferior to the saloons of Riaño, for the plateresque was then going out of fashion; 81 ft. long, 59 wide, 130 high, it is entered under a lofty arch. The statues of the Apostles and Evangelists were sculptured by Lorenzo del Vao and Campos in 1553, from designs by Campaña. The *Reja* is of the bad period of Carlos II.: here are the tombs of Alonso el Sabio and Queen Beatrix, now covered with cloth-of-gold tissue crowns and sceptres, the gift of Queen Isabel II., and medallions of Garci Perez and Diego Perez de Vargas. Over the high altar is placed the *Virgen de los Reyes*, an image given to St. Ferdinand by St. Louis of France. This life-size image is of great archaeological interest; it is made like a movable lay figure, the hair is of spun gold, and the shoes are like those of the 13th centy., ornamented with the lilies of France and the word Amor. In 1873 the fine gold crown belonging to this image, the gift of St. Ferdinand, was robbed. This image is seated on a silver throne, 13th-centy. work, embossed with the arms of Castile and Leon. St. Ferdinand, who died May 31, 1252, lies before it stretched out in a silver shrine made in 1729, finely chiselled. The altar frontal is also made of silver. The body, nearly perfect, is displayed on May 30, Aug. 22, and Nov. 23, and none should fail to attend the most striking military Mass, when troops are marched in and the colours lowered to the conqueror of Seville: obs. the original sepulchre of the king, on which the *Urna* is placed, with epitaphs in Latin and Spanish to the rt., and in Hebrew and Arabic to the l., with orles of castles and lions; the epitaphs were composed by his son, Alonso el Sabio. In the 13th and 14th centuries, when the anniversary of the death of King Ferdinand was celebrated, 100 Moors, sent by the King of Granada, were placed with lighted wax torches in their hands round the catafalque in the centre of the church. Underneath the altar in a small room is kept the original coffin,

covered with silk, in which the body of the king was formerly placed. On the small altar is an interesting ivory statuette of the Virgin of *las Batallas*. King Ferdinand carried this image in front of him, fastened to his saddle, in his campaigns. The sword of St. Ferdinand is kept in this chapel. In this chapel also is buried the gentle and beautiful Maria de Padilla, the mistress of Pedro el Cruel, and the Minister of King Charles III., Count Florida Blanca. In the Sala Capitular of this chapel there is a St. Ferdinand by Murillo, and in the sacristy opposite a Dolorosa attributed to Murillo; two portraits by Pacheco, of St. Ignatius and San Francis Xavier.

The *Retablo* in the *Capilla de San Pedro*, in the Herrera style, contains pictures by Zurbaran, 1598–1662: obs. the lock of the grating made by Cordeiro. In the north transept, in a small chapel at the l. of the door called *N.ª Sa. de Belen*, is a charming “Virgin and Child,” by Alonso Cano. In the *Capilla de San Francisco* is the Assumption of the Tuetelar, one of the best works of the presumptuous Herrera *el Mozo*. The window, painted in 1556, is remarkable. In the *Capilla de Santiago* is a picture of that patron of the Spains, riding over Moors with miraculous energy, by Juan de las Roelas (1558–1625). The painted window, the Conversion of St. Paul, 1560, is full of the richest reds and blues; the San Lorenzo is by Valdes. Obs. the tomb of Archb. Vargas, ob. 1362, Era 1400;* and in the next chapel, that of Baltazar del Rio, Bishop of Scalas, 1518, a friend of Leo X. The arch is Italian work; the last chapel contains the *Pila* or font, with the Giralda windows, painted in 1685. Here is the large and much-admired painting, the San Antonio of Murillo, painted in 1656. The kneeling figure of the saint was cut out of the canvas during the night of the 4th Nov. 1874. The Government telegraphed to their ministers and consuls abroad, and the picture was found in New York, thanks

to the honesty of Mr. Schaus, to whom it had been offered for £50. The picture was sent back to Seville, and was placed in its original state with great skill by Sr. Martinez. In it the Infant Saviour attended by cherubs visits the kneeling monk.

The cathedral staff formerly consisted of an archbishop, an auxiliary bishop, 11 (now reduced to 5) dignitaries, 40 (now reduced to 16) canons, 20 prebendaries, 20 minor canons, 20 *veinteneros*, and 20 chaplains of the quire. Their emoluments were very great: nearly 900 houses in Seville belonged to the chapter, besides vast estates, tithes, and corn-rents. Mendizabal, in 1836, appropriated all this to the State.*

The cathedral is always thronged, not only by the devout, but by idlers and beggars. The sexes were formerly not allowed to walk about or talk together; the ancient *Silentiarii*, in the form of *celadores*, and *pertigueros*, beades, and vergers, kept guard, and papal excommunications are suspended *in terrorem*.

In regard to the beggar tribe, common to this and most churches in Spain, who, like mosquitos, smell the blood of an Englishman, remember the specific phrase, *Perdone Usted por Dios, Hermano!* (My brother, will your worship excuse me, for God's sake!) The beggar bows—he knows that all further application is useless; the effect is certain if the words be quietly and gravely pronounced.

§ 6. ALCAZAR.

Visit the *Alcazar*, the temporary residence of Queen Isabel, the King's mother, when in Spain; it is very difficult to obtain permission to see it when the Queen is at Seville. Apply by letter, enclosing your card, to the Jefe de Palacio. The *Alcazar* is entered by two gates, either by that *de las Banderas*, where the colours are hoisted when the sovereign is residing, or by that *de la Monteria*, from whence he sallied forth to the chase. The grand

* See Introduction, for explanation of the Spanish Era.

* Since 1836 their commons have been much shortened.

portal was built by Don Pedro the Cruel, the great restorer of this palace. At this period the elaborate Oriental decorations of the Alhambra were just completed by Yusuf I.; and Pedro, who was frequently on the best terms with the Moors of Granada, desirous of adopting that style, employed Moorish workmen. Obs. the delicate arabesques, the pillar-divided windows, *ajimezes*, and the carved soffit. The quaint Gothic inscription almost looks like Cufic; it runs thus: "*El muy alto, y muy noble, y muy poderoso, y conquistador Don Pedro, por la gracia de Dios, Rey de Castilla y de Leon, mandó facer estos alcazares y estas façadas que fue hecho en la era mil quatro cientos y dos,*" that is A.D. 1364.—"The most high, noble, and powerful conqueror, Don Pedro, by the Grace of God, King of Castille and Leon, ordered these castles and façades to be made in One thousand four hundred and two years,"—A.D. 1364.

The royal residence—*Alcazar*—*al-Kaṣr*, the house of Cæsar, whose name is synonymous with majesty, occupies the site of that of the Roman prætor; it was rebuilt in the 10th and 11th centuries, by Jalubi, a Toledan architect, for Prince Abdu-rahman Anna'ssir Lidin-Allah (the defender of the religion of God).

It has been often and much altered. Don Pedro began by repairing the whole of the western side, and his painted ceilings still remain, as the badge of his *Banda evincees*. Isabel erected the beautiful chapel upstairs, with the very interesting *Azulejo* ornaments. Charles V. was here married to Isabel of Portugal, and being of chilly habits, put up the fire-places in the second-floor to the E. Philip II. introduced the portraits into the hall of ambassadors; Philip III., in 1610, built the armoury, and Philip V., in 1733, raised the pillared *Apeadero*: here he resided in morbid seclusion for 2 years, amusing himself with religious penances, and fishing in his pond. The *oficinas* over the baths of Padilla were erected by Ferd. VI. This Alcazar was barbarously whitewashed in 1813, but restored in 1857.

On entering, the columns in the vestibule are Roman, with Gothic capitals: these belonged to the original palace. Don Pedro brought from Valencia many other pillars taken out of the Royal Aragonese residence, which he destroyed. The grand *Patio* is superb, 70 ft. by 54. It was modernised in 1569. The stucco work is by Fr^o. Martinez. Many of the doors, ceilings, and *Azulejos* are the genuine Moorish ones; the oldest portion fronts the garden. Visit the pretty *puppet Patio de las Muñecas*, and the adjoining saloons, which have been restored. The hall of ambassadors has a glorious *Media naranja* roof: but the Spanish balconies and royal portraits mar the Moorish character. In the next room it is said that Don Pedro caused his brother, *El Maestre de Santiago*, whom he had invited as a guest, to be murdered. Another anecdote of this Richard III. of Spain deserves mention. Abu Said, *el Bey Bermejo*, who had usurped the throne of Ishmael II. of Granada, fled to Seville from the rightful heir, under promise of safe conduct from Pedro, who received, feasted, and then put his guest to death, in order to seize his treasure in jewels under circumstances of inhospitable and mocking cruelty.*

Fail not to visit the truly Arabian suite of rooms fronting the garden, and then ascend to the second storey, modernised by Charles V.: walk out on the terrace over the garden: visit Isabel's chapel, which lies to the N.W.: it is very small, 15 ft. by 12, but is covered with cinquecento tiles *Azulejo*, it is quite Peruginesque, and perhaps is the finest Christian specimen of this

* See his 'Chronica,' chap. 6. Gayangos found, in an Arabic MS. in the British Museum, a contemporary account of the event. Among the gems is specified "three huge rubies," big as a pigeon's egg—*huevo de paloma*. One was a Koh-i-noor, to which Pedro attached such value that he specified it in his will, as the "*Balaz* of the Red King." This particular gem was given by Pedro to our Black Prince after the victory at Navarrete. This is the "fair ruby, great like a racket-ball," which Queen Elizabeth showed to Mary of Scots' ambassador, Melville, and which the canny chief wanted her to give to his mistress, and is the identical gem which now adorns the royal crown of England in the Tower.

decoration in Spain. They were painted in 1504, by *Niculoso Francisco*, an Italian. See inscription on a label to l.

Pass next along a corridor to the *Cuarto del Principe*. This Alhambra-looking room is placed over the entrance vestibule. In a long saloon downstairs were kept, or rather were neglected, in heaps on the floors, those antiquities, which chance discovered while a road was making at Italica, and which were not reburied, from the accident of the *Alcaide*, Don Francisco Bruna, being a man of taste.

Now visit the lovely cinquecento gardens, laid out by Charles; they are among the most curious in Europe. Obs. the tank where Philip V. fished, and the vaulted *Baños* where Maria de Padilla, mistress of Pedro el Cruel, bathed, and which probably were originally prisons. Maria ruled in this *Alcazar*, and so tamed her royal beast that the vulgar attributed her influence over Pedro to magic, but it was nothing but the natural and all-sufficient charms, the *witchcraft* of a fair and gentle woman. The fine tiles, with Italian Renaissance designs, in the large room near the garden called of Charles V., deserve notice. This room is unfortunately turned into a stable; happily the pens for the horses are not put against the wall. The gardens are those of a *Hesperus*; the plots are divided by orange-clad walls; there is a labyrinth; the balmy air is perfumed by the *azahar*, or blossom, and by the golden fruit. The compartments are arranged in quaint patterns (such as the eagles and coats of arms of Charles V. cut out of box and myrtles). Beware of certain hidden fountains in the walks, with which the unwary traveller will be sprinkled. Visit the semi-Moorish *azulejo*-adorned Kiosk in the under garden; ascend the rustic terrace to the N. for the view.

§ 7. PICTURE GALLERY.

The Picture Gallery should next be visited. It is situated on the S. side of the Plaza del Museo. The statue of Murillo in the middle of the square was erected in 1866. The collection of paint-

ings is badly arranged round the ugly walls of the former church and sacristy of the suppressed convent of *la Merced*, which was founded by St. Ferdinand in 1249, and enlarged during the reign of Charles V., and the general effect is most unpleasant.

Strangers are admitted daily from 10 to 4 gratuitously; it is customary to give 4 reals to the attendants. An excellent little catalogue (published in 1868), price 4 reals, can be bought of the porter. D. José Contreras (Calle de Rodrigo Carro, No. 25) can be recommended as an experienced copyist of Murillo. An "Exposicion de bellas artes" has been opened near the *Alcazar*. Good copies may be obtained from the pictures at Madrid and Seville, and originals of merit from contemporary Spanish painters.

The Museo of Seville is the creation of accident and individuals. In 1836, upon the suppression of the convents, Dean (then Canon) Manuel Lopez Cepero—a gentleman of real taste and honour, had the best pictures removed from the convents to the cathedral, and two years afterwards Señor Bejarano managed, by aid of a private subscription, to move them into their present situation.

The gallery will probably disappoint those who expect to find a large collection of pictures. It only contains 266 paintings in all, of which 100 are by unknown artists—chiefly of the Sevillian school, and only 163 are undoubted originals: these, however, include some of the choicest gems of the Andalusian school, although Velazquez (born in Seville) is entirely unrepresented, and Alonso Cano is represented by only one of his minor works. Of Murillo there are 24 examples (21 of which are undoubted originals); of Zurbaran, 19; of Herrera *el Viejo*, 10; of Herrera *el Mozo*, 2; of Pacheco, 6; of Rocas, 1; of Juan de Castillo (master of Murillo and Alonso Cano), 7; of Alonso Cano, 1; of Cespedes, 2; of Bocanegra, 1; of Juan de Valdes Leal, 11; of Martin de Vos, 1; &c.

Enter now the principal saloon, which was formerly the convent church; it consists of one nave. Here 165 of the

pictures (including all the Murillos) are hung. The visitor will of course first examine the works of Murillo, for here, on his native soil, he can best be studied.

Bartolomé Esteban Murillo (nat. Jan. 1, 1616, ob. April 3, 1682). His finest pictures were painted for the convent de los Capuchinos, which was built in 1627, and destroyed by the mob in 1835.

Murillo had three distinctive styles;* he had also three favourite subjects which he especially loved to paint; his *beggars* are beyond praise; his *Franciscan monks* are faithful delineations of monastic nature, in which dignity of attitude and beneficence of heart are admirably combined with a heavenly expression of beatified content; his *virgins* are fine conceptions of female beauty, unruffled by guilt or passion. Pearls, indeed, beyond price are some of Murillo's female creations, in which the hidden strength of chastity in all its unconquerable majesty is most exquisitely portrayed. His *Infant Christs* are, however, with one or two exceptions, children and nothing more—with sweet, childlike, loving countenances, but without a trace of any supernatural intelligence in their bonny black eyes.

Of the 24 pictures by Murillo which exist in this museum, only a third part are really worthy of this painter.

To the left of the entrance door, fronting where the high altar formerly stood, is the large *Concepcion*, No. 68, which was painted by Murillo to be placed at a great height in the cathedral. It is not easy to appreciate the merit of this painting, for want of distance, but it is one of his finest works. Facing the entrance door are four pictures, undoubtedly the best in this gallery: No. 84, *St. Thomas de Villanueva*; No. 88, *St. Francis embracing the crucified Saviour*; 90, *San Felix Cantalicio, with the Infant Saviour in his arms*; 92, *St. Anthony of Padua*

kneeling before the *Infant Saviour* seated on an open book. It is difficult to praise too highly the beauty of the composition of these four pictures, the elegance and grace of the figures, and charm of the colouring. These paintings, with the *St. Elizabeth* and two large paintings, the *Dream of the Roman Senator*, at the Acad. of Madrid, are Murillo's best works. Opposite, or to the left of the entrance door, is No. 44, *St. John the Baptist*, painted in the manner of Titian; No. 45, *St. Joseph*, a very pleasant picture; No. 55, a *Concepcion*, far inferior to those at Madrid and Paris, although the angels are fine; No. 52, the *Virgin*, called *de la Serrilleta*, from the tradition of its having been painted on a napkin. The remaining pictures by Murillo, except No. 95, *SS. Justa y Rufina*, and No. 83, *St. Leandro and St. Buenaventura*, are less important.

Zurbaran (1598–1662) follows next in merit and number. His finest work is No. 1, *The Apotheosis of Santo Tomas de Aquino*, which occupies the place where the high altar once stood. The saint is represented in the upper part of the picture, surrounded by Christ, the Virgin, St. Paul, St. Dominic, and the four Doctors of the Church: Charles V., Archbishop Deza, and other personages of the time are represented kneeling in the foreground. A head which appears behind the Emperor is said to be the portrait of Zurbaran. It is a most effective piece of painting, and undoubtedly the best work of this artist. The remaining pictures by him are not so good; his single figures are the best. No. 14, the *Infant Saviour* weaving a crown of thorns; No. 122, the *Beato Punzon*; Nos. 136, 137, 138, three Bishops. They are remarkable for their good colouring and realistic tendencies. The large compositions by Zurbaran are generally bad. No. 67, *San Hugo*, and No. 74, the *Virgin de las Cuevas*, hang to the left, near the large *Concepcion* by Murillo.

The remaining pictures which are worth noticing, which belong to the school of Seville are: No. 89, *El Martirio de San Andres*, by Roelas, which

* Viz., the *Frio*, his earliest, which was dark, with a decided outline; the *calido*, his second, the colouring of which was warmer, the drawing being equally well defined; and the *Vaporoso*, his last, which was less decided in its detail and less sparing in its colouring; his latest style has contributed most to his popularity.

is placed near the entrance. Roelas was Zurbaran's master; his Veronese colouring is very fine. No. 5, by Castillo, the master of Murillo and Cano; No. 6, San Pedro Nolasco, by Pacheco, the master of Velasquez. The standing figure in the boat has been supposed to be a portrait of Cervantes. Nos. 107 and 110, two Saints by Valdes Leal, which are placed behind the statue of St. Jerome; and No. 69, the Last Supper, by Cespedes; and No. 109, San Hermenegildo, by Herrera el Viejo. The remaining pictures hardly deserve a special notice.

Sculpture.—The best piece of sculpture is a St. Geronimo, by Torrigiano,* the rival of Michael Angelo. This statue is larger than life-size, and is modelled in terracotta in a most admirable manner. Goya and Ceán Bermudez have considered it the best specimen of Renaissance sculpture existing in Spain. Torrigiano wrought the sepulchre and screens of Henry VII.'s chapel at Westminster. Obs. a San Bruno by Montañes. The remaining sculptures by this author are not so important.

In the court-yard, *patio*, may be seen several fragments of Roman sculpture, found at Italica, which consist of capitals, inscriptions, terracottas, and a variety of small objects; among them some belong to the Arab dominion.

Obs. the fine *azulejos*; they proceed from the convents pulled down in Seville, and have been collected by the Comision de Monumentos.

§ 8. OLD HOUSES, PUBLIC BUILDINGS, SQUARES; HOSPITAL OF LA CARIDAD.

Among the most remarkable houses in Seville visit the *Casa O'Lea*, in the

* This great Italian, born at Florence about 1470, and well known for breaking his copupil Michael Angelo's nose, was sent to Spain by his patron, Pope Alexander VI. (a Borgia and a Spaniard). He came to Granada, hoping to execute the sepulchres of Ferdinand and Isabel; rejected, he turned to England, and wrought that of Henry VII. in Westminster Abbey. Torrigiano returned to Spain, where he modelled a Virgin, of which the charming *Mano a la teta*, in the Seville plaster-shops, is a cast. He died in 1522 in the Seville prison; the reasons for his imprisonment have never been satisfactorily known.

Calle Botica del Agua. It is a perfect Moorish specimen. In the adjoining *Calle de los Abades*, in the same street, the *Casa Carasa* is a superb specimen of the Aragonese plateresque, erected in 1526 by Canon Pinero; visit it without fail, for the medallions, despite of the whitewash, are quite Raphaellesque. Go also to the *Calle de las Duñas*, a most Moorish palace of the Duke de Alba, where Lord Holland lived. It consisted once of 11 *Pacios*, with 9 fountains, and more than 100 marble pillars. Walk through its gardens and the forest of orange-trees and myrtles. In the *Casa Castellana*, *Puerta de Jerez*, Lord Wellesley resided. The house was afterwards made a diligence-inn, and then a wine-store.

The family house of the *Tabernas*, which all who read the charming drama of Sancho Ortiz de Roelas will visit, is in the *Calle de la Inquisicion Vieja*. Here is still shown the garden door, by which Sancho el Bravo intended to carry off the beautiful Estrella de Sevilla.

Next visit the *Casa de Pilatos*, so called because said to be built in imitation of that of Pontius Pilate at Jerusalem. The black cross in the *Patio* is the point from whence *Las Estaciones*, the stations to the *Cruz del Campo*, begin. Few Spanish cities are without these stations, which generally lead to the *Calvario*, a Golgotha, or hill with crosses on it, and erected in memorial of the crucifixion. During Passion Week these stations are visited and at each of them a prayer is said. This palace was built in 1533, by the great nobleman of the day, Fadrique Enriquez de Ribera, in commemoration of his having performed the pilgrimage to Jerusalem in 1519.* Enter the fine lower rooms, and obs. the splendid tiles and the coats of arms, the fine interlaced woodwork of the windows, picturesque *rejas*, and doorways. The style proves how closely the Spanish architects of the 15th centy. imitated

* He was accompanied by the poet Juan de la Encina, who published their tour, *Tribagiu*, Roma, 1521; also at Seville, 4to., 1606, and reprinted at Madrid, fol., 1748.

the Saracenic forms. Obs. the Gothic balustrade over the entrance, the grand *Patio*, with its fountains and Roman statues of Pallas, Ceres, and others. The Virgin's chapel is adorned in the most gorgeous Saracenic-Gothic style. Ascend the magnificent staircase; obs. the splendid cupola and ceilings on the chief suite of rooms, in one of which is a ceiling painted by Pacheco. Facing the staircase hangs a good copy of the *Virgen de la Servilleta* by Murillo. Everything that stucco, carving, *Azu-lejo*, and gilding could do, was done. In the lovely garden and lower arcade are several Roman busts and columns said to have come from Italica. Obs. a *Bonus Pastor*. Visit the grotto of *Susana*.

The lovers of Prout-like bits must visit the Jews' quarters. Before their expulsion from Seville they lived in a separate "Jewry," *La Juderia*, which resembled *La Moreria*, where the Moriscoes dwelt, and is a perfect labyrinth of picturesque lanes. In the *Juderia* is the house of Bartolomé Esteban Murillo; it lies close to the city wall, the last to the rt. in a small *plaza* at the end of the *Calle de Lope de Rueda, Plaza de Alfaro*. Here the great painter died on the 3rd April, 1682. Murillo's painting-room, nay, living-room—for he lived to paint—is on the upper floor, and is still as sunny and as cheerful as his works. Obs. in his garden the fountain, and frescoes of fauns, mermaids, and women with musical instruments: they have been attributed to Murillo, but are most probably by Vergara. The parish church, *La Santa Cruz*, in which he was buried, was pulled down under Soult's rule, who scattered his bones. Murillo was baptised Jan. 1, 1618, in the *Magdalena*; that ch. also Soult destroyed. His baptismal entry has escaped, and may be seen at *San Pablo*. The street in which he was born now bears his name. His tomb consisted of a plain slab, placed before Campana's picture of the Descent from the Cross, with a skeleton engraved on it, and the motto, "*Vive Moriturus*."

El Corral del Conde, Calle de Sant-

iago, is a barrack of washerwomen. What a scene for the pallet! what costume, balconies, draperies, colour, attitude, grouping! what a carrying of vases after the antique! what a clatter of female tongues, a barking of dogs, a squalling of children—all living *Murillos*—assail the *impertinente curioso*!

For *plateresque* architecture, the best specimen is *La Casa del Ayuntamiento*, the corporation-house on the great *plaza*, built in 1545-64 by some great unknown. The exterior is a silver-smith chasing in stone-work, unfortunately restored, and a heavy upper storey added. Here may be seen in the *Archivo* an interesting collection of well-arranged historical documents and the banner of St. Ferdinand, a most remarkable specimen of early embroidery. Obs. the staircase, the carved doors, and the *sala grande baja*, with the Spanish kings, arranged in 35 squares, or *Lacunares*, on the ceiling. Admirable also is the inscription on Spanish *Justicia*; the very sound of which, so perfect in theory, practically implies delay, injustice, ruin, and death. The *Audiencia*, or high court of what is called *Justice* in Seville, sits in the opposite corner of the *Plaza*, and is presided over by a *Regente*. The prison close by is called by the *Mayos, el colegio*, the school for teaching rogues.

The great square of Seville is called *Plaza Nueva*—*The Ayuntamiento*. Several hotels, lodging-houses, and cafés are situated there, and it is the fashionable promenade in summer evenings. The square of San Francisco, called so from the convent which occupied its site, is the forum of the city, the place of gossip and of executions, and in look is still very Moorish and picturesque, with its arcades and balconies; under the former are the jewellers' shops. The *Calle de Genova*, at the opposite corner, is the Pater-noster-row of Seville as regards book-sellers' shops, and of the *Pasos*, a favourite spot to see the processions of *Paso*, or dressed and painted images, during the Holy Week.

The finest pictures in Seville, besides those already described in the

cathedral and museo, are in *La Caridad* and the University.

La Caridad is an admirably-conducted alms-house, under the charge of Sisters of Charity, destined for some 80 poor, old, and chiefly bed-ridden, men: it lies near the river, and adjoins the custom-house; the entrance is gratis, but a small fee ought to be given to the nun who attends for the poor. On ringing the bell admittance is granted at all hours. This hospital, dedicated to St. George, was founded in 1578, and rebuilt in 1661, by Miguel de Mañara Vicentelo de Leca, a friend of Murillo, who, when young, was in profligacy a Don Juan. He was buried in the Capilla Mayor. Read his epitaph—*cenizas del peor hombre que ha habido en el mundo*. On entering the church, obs. the finely carved and painted Descent from the Cross over the high altar; it is the masterpiece of Pedro Roldan. In 1660-74 Murillo painted for this ch. the series of magnificent pictures, of which Soult carried off 5.

The six originals that remain are an "Infant Saviour" on panel, and a companion picture "St. John," both of them wonderfully painted, a "*San Juan de Dios*," very fine, and the "*Pan y Peces*," or Loaves and Fishes; and "*Moses striking the Rock*." The latter is a representation of the Hagar-like thirst of the desert, and is justly called *La Sed*: the figure of Moses is, however, poor, and wants relief, but the parched foreground groups are excellent. Both pictures are colossal, and painted in a sketchy manner, calculated for the height and distance of their position from the spectator, which, however, is inconveniently high and distant; but here they still hang, in perfect preservation, like rich oranges on the bough where they originally budded. The two pictures at the entrance under the choir are by Valdes Leal, his finest works. They represent Death destroying the world, and the dead body of a bishop, with the hand of Justice holding the balance. It would be difficult to find a romantic subject better expressed, or a more horrible and repugnant subject.

Next visit the University.

§ 9. UNIVERSITY, CHURCHES, GATES, TOBACCO MANUFACTORY, PALACE OF ST. TELMO.

The University of Seville was originally a convent erected by the Jesuits in 1565-79, after designs of Herrera. When Charles III. expelled the order in 1767, the building was assigned, by the praiseworthy efforts of Olavide, to purposes of education. A tolerable library has been formed from those of the suppressed convents, and the system of education has been modernised and improved since 1846.

Although the position of the *Coro Alto* of the chapel spoils the general effect, the raised *altar mayor*, with its tabernacle, by Matias, 1604, is noble. The superb Corinthian *Retablo*, designed by Alonso Matias, in 1606, contains three grand paintings by Roelas—a Holy Family, with Jesuits; a Nativity; and an Adoration. Also an Annunciation by Pacheco; a St. John the Evangelist, and a St. John the Baptist, by Alonso Cano. The statues of St. Peter and St. Paul are by Montañes. Obs. the smaller picture by Roelas and particularly the Infant Saviour. *Al lado del Evangelio* are the bronze monuments of Francisco Duarte and his wife Catalina, ob. 1554; both were brought in 1840 from the Convento de la Victoria de Triana.

The *Retablos* of the chapels of *Concepcion* and *Las Reliquias* deserve notice: in the latter are pictures by Francisco Pacheco. The two images made to be dressed, *imágenes de vestir*, of Francisco de Borja and San Ignacio, were wrought in 1610 by Montañes; the latter was coloured by Pacheco, and probably is the best portrait of the founder of the order of Jesuits that exists; also, by Montañes, a crucifix and a fine *Concepcion*; and some pictures, by Cano, of the lives of San Cosmé, San Damian, a Saviour, and a Holy Father. Among the monumental curiosities removed from Santiago de la Espada, obs. first, the founder's tomb, Lorenzo Suarez de Figueroa, with his favourite dog Anadis at his feet; and next the

sepulchre of the learned Benito Arias Montano, ob. 1598; these were brought also from the Santiago, and properly placed here as an example to young students; remark the costume. In an adjoining apartment are 4 heads of Latin fathers by Alonso Cano, 2 pictures by Roelas, and a good Zurbaran.

On the suppression of the *Cartuja* convent, the burial-place of the Ribera family, Dean Cepero induced their representative, the Duke of Medina Celi, to remove the fine sepulchres of his ancestors: that of Pedro Enriquez, ob. 1492, was sculptured at Genoa by Antonio Charona in 1606. The Virgin and Child is much admired, as also the weeping genius, called *La Teja*, from the reversed torch; its companion was taken to Madrid. The armed effigy is somewhat heavy. Obs. the statues of Diego Gomez de Ribera, ob. 1434, and his wife Beatriz Puerto-Carrero, ob. 1458. Among others of this warlike family, most of whom spent their lives in combating the Moor, are Perafan de Ribera, ob. 1455, and another of the same name, ob. 1423, aged 105; perhaps the finest is that of Dona Catalina, ob. 1505, which was made for her son Fadrique, in Genoa, 1519, by Gazini.

Among the most interesting old churches which have survived the French invasion and the subsequent suppression of convents are the following, viz.—

San Marcos is *mudejar* and of the highest interest; it was originally a mosque. The portal is very remarkable, and is reproduced by Digby Wyatt in his 'Architect's Note-book in Spain.' The tower is one of the highest in Seville. It may be ascended, as Cervantes often did, to see the house near it of his beloved Isabel.

San Lorenzo: here is a Concepcion by F. Pacheco, 1624; and an Annunciation by Pedro de Villegas Marmolejo, who lies buried here, with an epitaph written by Arias Montano. In the *Retablo* are 4 medallions and a San Lorenzo, by Montañes, by whom also is *Nuestro Señor de gran Poder*, a superb graven image. The altar of

Nuestra Señora de Rocamador and adjoining frescoes are worthy of notice. Here is buried the prolific priest Juan Bustamente, ob. 1678, ætat. 129; this true *Padre* was father of 42 legitimate and 9 natural children.

San Martin is Gothic. The *retablo* is fine, it contains early paintings by Herrera *el Viejo*. The fine statues of the Divina Maestra, and SS. Peter and Paul are by Montañes. The Christ carrying the Cross, by a pupil of Valdes, is good. The chapel of Juan Sanchez Gallego, built in 1500, and repaired in 1614, is interesting.

San Nicolas contains some good pictures. Admirers of Cervantes may enquire for a document in which he is mentioned as living in the parish in 1600.

Omnia Sanctorum is one of the most interesting churches in Seville. It was built by King Peter the Cruel upon the ruins of a Roman temple. Walk round and look at the frescoes on the tower.

San Vicente was founded in 300. In the sacristy is the small chapel where San Isidoro died, A.D. 636. The picture over the altar is by Roelas. The affecting account by Redempto, an eye-witness, is printed in the 'Esp. Sagrada,' ix. 402. This church contains some good sculpture, a Descent from the Cross by Cano, and several pictures by Morales, Herrera, and the school of Albert Durer, and a large number of sepulchres of worthies of Seville.

Santiago el Mayor was built over the ruins of a Roman temple. The picture of the tutelar is by Perez Alesio. In the sacristy may be seen the fine cope worn by the Emperor Charles V. on his coronation. Murillo lived in this parish in 1660.

The Colegio de Maese Rodrigo (the former university), so called from the founder, Rodrigo Fernandez de Santaella, 1505, is Gothic. The *retablo* is full of interesting early paintings on panel by Juan Sanchez de Castro. Notice the fine portrait of the founder kneeling at the foot of the Virgin. Readers of Cervantes should look at the Marmorillos, mentioned in *Rinconete y Cortadillo*.

The magnificent ch. of the convent of *San Pablo* has been appropriated to the parish; it contains paintings by *Arteaga*, and frescoes by *Lucas Valdes*, and some fine *Pavos*.

In *San Alberto* there is a fine *Via Crucis* by *Cano*, and some indifferent pictures by *Cano*.

The tower of *San Pedro* is an excellent example of Moorish architecture; obs. the *artesonado* roof and the fine *Retablo*: the pictures by *Campaña* have been repainted. The "Delivery of St. Peter" is by *Roelas*. The painter *Velasquez* was baptized here in 1599.

San Juan de la Palma was a Moorish mosque dedicated to the Baptist; the Arabic inscription at the entrance records that "this great temple was rebuilt in 1080 by *Axataf*." The cross occupies the site of the palm, under which the dead were buried. Inside is a "Crucifixion" by *Campaña*, early and hard, and an Infant Christ by *Montañes*.

In *San Isidoro* is "*El Transito*," or the death of the tutelar saint, the masterpiece of *Roelas*, a very great master, although much less known and appreciated than he deserves: obs. the gray heads, the Corregiesque flesh-tints, so much studied by *Murillo*, and the admirable composition: the heads are evidently portraits. Here also are some pictures by *Valdes* and *Campaña*: the *Cireneo* is carved by *Bernardo Gijon*.

In *Santa Maria la Blanca*, a synagogue down to 1391, are some granite columns thought to be Roman. Soult plundered it of the 5 *Murillos*, leaving only by him a "Last Supper," in his *frio* style. Here is a "Dead Christ," by *Vargas*, and an "Ecce Homo" by *Morales*. The good pictures by *Murillo* which remained in this church were removed to the *Academia* at *Madrid*.

The *Colegiata San Salvador* continued in its original mosque form down to 1669, when it was rebuilt in the worst *Churriguerismo*, and afterwards still more disfigured by *Cayetano Acosta*, by whom is the abominable Transfiguration; the image of

San Cristobal is by *Montañes*, those of *Sa. Rufina* and *Sa. Justa* are by *Cornejo*. The *Patio* was the original Moorish court: here is a miraculous crucifix, *El Cristo de los Desamparados*, where countless pictures and "votive tablets" are hung up by those relieved by its miracles. The tower is Moorish, and has some Moorish inscriptions.

In *San Julian* is a fresco of St. Christopher by *Juan Sanctis de Castro*, 1484: it was barbarously repainted in 1828. Under some shutters to the l. is a "Holy Family" by *Alejo Fernandez*; it is one of the oldest paintings in Seville: the kneeling figure represents a member of the *Monsalvez* family, who were buried here. This Virgin is called *de la Iniesta*. Obs. the *Rejas*, made of votive chains of captives delivered by her interference. The *Concepcion* at the altar is, some say, by *Cano*. The plateresque *Retablo* has a fine painting of *Santa Lucia*, the patroness of eyes (*lux*, light). In the church of this *Santa Lucia*, once a mosque, is a Martyrdom of the Patroness, by *Roelas*, and a *Concepcion* by *Cano*.

San Esteban, once a Muzarabic church, contains poor specimens by *Zurbaran*, and a fine "Christ bearing the Cross" by *Montañes*.

Santa Catalina must be visited; the roof of the central nave is splendid. The artist will look with interest at the *mudejaz* *Capilla Mayor*, and Moorish vaulted roof of the chapel of the *Exaltacion*. A number of details of Oriental architecture will be found outside the church.

The admirers of *Roelas** should visit *La Academia*, where is a "Concepcion" by him equal to *Guido*.

Of the convent chs., which must be visited early, the most remarkable are:

San Clemente el Real, one of the

* Several pictures by *Roelas* exist at *Olivares*, 14 m. N.W. of Seville, and a pleasant ride. He was canon of that church. There he painted, in 1624, a "Birth of Christ," now much injured; an "Adoration," an "Annunciation," a "Marriage of the Virgin," the "Death of St. Joseph;" but, although his last, they are not his best works. The artist died at *Olivares* on the 23rd April, 1625. Do not fail to look at the fine statue of Our Lord by *Montañes*, taken there from the church of *San Miguel*.

finest buildings in Seville, containing a splendid *alerce* roof, a plateresque high altar by Montañes, a portrait of St. Ferdinand by Valdes, and 2 pictures of him by Pacheco: the *Azulejos* are splendid, and of the date 1588. Obs. the grand and powerful St. John the Baptist, carved by Jasper Nuñez Delgado, and painted by Pacheco.

At the convent of *Santa Paula* do not fail to look at the magnificent *Azulejo* portal of the time of the Catholic kings. They are as fine as those at the chapel of the Alcazar, and of the same date. The carvings in the chapel are by Cano. Here are sepulchres of Juan, constable of Portugal, and Isabel his wife, the founders. This monastery contains most admirable architectural details of Moorish stucco work of the 10th centy.

In the convent church of *Santa Clara* are some excellent sculptures by Montañes and Cano. On the Epistle side there is a retablo with eight paintings by Pacheco. The tomb of Fray Alvaro Pelarz, ob. 1349, is fine.

The church of the convent of *Santa Isabel* is one of the best in Seville. It was founded in 1490. It contains good examples by Montañes, and paintings by the pupils of Murillo and Roelas.

The convent of *Santa Ines* is Gothic, it was founded by Doña Maria Coronel. The church contains some good retables with sculpture by Montañes. In the cloister may be seen the extremely interesting chapel of the foundress, a fine specimen of stucco *mudejar* work. This convent is full of details of this architecture.

The *Calle de la Sierpe*, the Bond Street of Seville, leads to the *Plaza del Duque*, where the Dukes of Medina Sidonia have their palace. Here also is the former palace of the great Guzman family, now cut up and divided into many residences.

Continuing from this plaza, walk by the ch. of *San Vicente* to the *Alameda Vieja*, the ancient but now deserted walk of Seville. The water of the fountain here, *del Arzobispo*, is excellent, and the best in Seville. Look at the Roman pillars and statues. Here reside the horse-dealers and jockeys, and

cattle-dealing continually goes on. To the l. of the fountain is a barrack, formerly a convent of Jesuits, and afterwards occupied by the Inquisition.

On St. John's Day (June 24) every plaza in Seville, but especially this *old Alameda*, is proverbially merry:—

"La de San Juan en Sevilla,
Es alegre á maravilla."

St. John's Eve, our Midsummer Eve, is dedicated to flirtation by both sexes, who go (or ought to go) out at day-break to gather vervain, *coger la verbena*, which represents in Spain the magical fern-seed of our forefathers.

Turning from the *Alameda Vieja* to the rt. is *La Feria*, where a fair is held every Thursday, which all should visit; it is the precise *Sooek e juma* of Cairo; the street leads to the *Plaza de la Encarnacion*—now the market-place, to construct which the French pulled down a convent dedicated to the Incarnation.

In the *Calle del Candilejo* is a bust of Don Pedro, placed, it is said, in memorial of his having here stabbed a man. The *Rey Justiciero* quartered himself in effigy only. His and Lord Byron's "friend," Don Juan, was a Sevillian *majo*, and a true hidalgo. The family name was Tenorio. He lived in a house now belonging to the nuns of *San Leandro*, in which there is some good carving. The Tenorios had a chapel in the Franciscan convent, where the murdered Comendador was buried, and to which *Don Juan* fled: * the chapel and the statue were destroyed when the convent was burnt.

The foundling hospital, or *La Cuna*, the Cradle, as it is called in Spain, is in the *Calle de la Cuna*; a marble tablet is thus inscribed, near an aperture left for charitable donations: "*Quoniam pater meus et mater mea deliquerunt me Dominus autem assumpsit*" (Ps. xxvii. 10). A wicket-door, *el torno*, is pierced in the wall, which opens on being tapped, to receive the sinless children of sin, who are received night and day, and no questions asked. The house is under the care of Sisters of Charity, and is well managed.

* For details read '*Don Juan de Mañara*, by M. de Latour.

Seville is surrounded with seven suburbs; the circuit of the Moorish walls, about a league with its gates and towers, once numbering 166, contains many objects of first-rate interest. We shall commence by going out from the *Calle de las Armas*, by the former *Puerta Real*, the Royal Gate, through which St. Ferdinand entered in triumph. It was called by the Moors *Goles*. Emerging from a dip to the rt. is the *Colegio de la Merced*, or *San Laureano*, behind which was the house of Fernando, son of the great Columbus. The suburb is called *Los Humeros*, and is supposed to have been the site of the Roman naval arsenal. It is now tenanted by gipsies, the *Zincali*. Here resides the *Captain*, who will get up a *funcion*, or gipsy dance. Those who have a wish to see gipsy life at Seville must, however, be cautious, for, as Cervantes says, "These gipsies are but a good-for-nothing people, and are only born to pick and steal." The handsome young gipsy fortune-tellers are popular; they prophesy *money* to Spanish men, and *husbands* to Spanish women; and in spite of a general distrust in their cheating words, a little credulous faith will stick with listeners who readily believe what they vehemently wish.

Turning to the rt., between the river banks and the walls, is the *Patin de las Damas*, a raised rampart and planted walk, made in 1773. The city on this side is much exposed to inundations. Opposite in its orange-groves is Messrs. Pickman's porcelain manufactory, formerly the celebrated *Cartuja* convent (see p. 324); beyond, in the far distance, rise the towers of Italica, and the purple hills of the *Sierra Morena*.

Passing the gate of San Juan is *La Barqueta*, or the ferry-boat. In the *Chozas*, opposite, true ichthyophiles go, like herons on the bank, to eat the shad, *Savalo*, the Moorish Shebbel. *Huevos* and *Savalo asado* are the correct thing, but this rich fish is unwholesome in summer. Here also *el Sollo*, the sturgeon, is caught in large quantities; the cathedral chapter used to send one of these royal fish annually to the king's table. The walls now

turn to the rt. Half a mile outside is the once noble convent of St. Geronimo, called, from its pleasant views, *La Buena Vista*. The patio of the fine church (in Doric and Ionic worthy of Herrera) was designed by two monks, Bartolomé de Calzadilla, and Felipe de Moron, in 1603. Obs. the spacious red marble staircase, and the rich plaster pendentives to the ceilings in the first floor leading to the mirador. Here Axataf took his last farewell of Seville, when St. Ferdinand entered. Returning by gardens hedged with aloes and tall whispering canes, is San Lazaro, the *Lepet* Hospital founded in 1284. The terracotta ornaments on the Doric façade are fine.

A Moorish causeway, raised in order to be a dam against inundations, leads to *La Macarena*, the huge *La Sangre* Hospital, rising to the rt. This is the suburb of the poor and of agricultural labourers. The tattered and parti-coloured denizens are of all ages and sexes, the children being often stark naked, and look like bronze Cupids as they cluster outside their hovels in the sun. Their carts, implements, and animals are all pictures. Obs. the primitive carts (true *plaustra*) netted with *esparto*, and the patient resigned oxen with lustrous eye, so Scriptural and sculptural. Hither Murillo came for subject and colour, in which he revelled; here are beggars, imps, and urchins, squalid and squalling, who, with their parents, when simply transcribed by his faithful hand, seem to walk out of the frames.

Continuing the walk, turn l. to the enormous Hospital *de la Sangre* or *de las cinco Llagas*, the 5 bleeding wounds of our Saviour, which are sculptured like bunches of grapes. This edifice was erected in 1546 by Martin de Gainza and Herman Ruiz, the foundress being Catalina de Ribera.

The S. and principal façade, 600 ft. long, presents a noble architecture of the Ionic and Doric style. The portal is one of the good architectural bits in Seville. The interior *Patio* is striking; the handsome chapel occupies the centre; on the front are sculptured medallions of Faith, Hope, and Charity, by

Pedro Machuca; the chapel is a Latin cross, with Ionic pillars; the *Retablo* of the high altar was designed by Maeda in 1600, and gilt by Alonso Vazquez, whose pictures in it have suffered from neglect and repainting. The most important paintings from other hospitals have been collected here. The best are:—Roelas: The Coming of the Holy Ghost and Apotheosis of San Hermenegildo, and Descent from the Cross; Zurbaran: eight standing figures of female saints, excellent for details of costume; Juan del Castillo: The Infant Saviour; Bernado German: The Birth of Our Lord. The ecclesiologist may also visit the Gothic church of the Hospital of San Lazaro; the early frescoes are extremely interesting.

Returning to the city walls, obs. *la Barbacana*, the Barbican, Arabic *Babel-cana*, the gate of the moat, or inclosure. The circumvallation all the way to the gate of *Osario*—so called because leading to the Moorish burial-ground—and admirably preserved, is built of *tapia*, with square towers and battlements, or *almenas*, which girdle Seville with a lace-like fringe. Near the Cordova gate, and opposite the hermitage of *San Hermenegildo*, where Herrera el Viejo was imprisoned, is the Capuchin convent of *Santas Justa and Rufina*, built on the spot where the lions would not eat these ladies, patronesses of Seville. Passing the long fantastic *salitres*, the saltpetre manufactory, the scene becomes more lively at the place formerly occupied by the gate of Carmona. To the l. is *San Aquatin*, once full of Murillos; Soult carried off the best, gutted the convent, and destroyed the magnificent sepulchres of the Ponce de Leon family: the tombs were restored in 1818 by the Countess-Duchess of Osuna, and an indignant record placed of these outrages against the dead.

The long lines of the aqueduct, *Los Caños de Carmona*, now run picturesquely up to the *Humilladero* or *Cruz del Campo*.

The *Parroquia de San Bernardo* contains a superb "Last Judgment," by the dashing Herrera el Viejo; a "Last Supper," in the Sacristia, by Varela,

1622; and a statue of the "Tutelar," by Morán, and others by Roldán.

In this suburb is also the *matadero* (slaughter-house), close by which Ferdinand VII. founded his *taumachium* university. These localities are frequented by the Seville fancy, whose favourite and classical dishes of tripe, *callos y menudos*, are here eaten in perfection. *N.B. Drink manzanilla wine with these peppery condiments.*—The sunny flats under the old Moorish walls are the haunts of idlers, *Barateros*, and gamblers. The lower classes of Spaniards are constantly gambling at cards: groups are to be seen playing all day long for wine, love, or coppers, in the sun, or under their vine-trellises, capital groupings and studies for artists.

Near the former *Puerta de la Carne* a planted walk leads to the *Fundición*, an artillery foundry erected by Charles III., who employed one Maritz, a Swiss, to cast his cannon.

The open space beyond the *Carne*, and called *el Rastro*, presents a national scene on the *Sábado Santo*, which may be considered a holiday equivalent to our Easter Monday. There and then the Paschal lambs are sold, or *corderos de Pascua*, as Easter is termed in Spanish. The bleating animals are confined in pens of netted rope-work; on every side the work of slaughter is going on. The buying and selling continues from the Saturday until the end of Monday.

Returning to the walls are the cavalry barracks. Now the *Alcazar* towers above the battlemented girdle of walls to the rt. To the l. is *La Fabrica de Tabacos*, where tobacco is made into snuff and cigars. *Visitors are admitted at all hours: a fee to the conductress should be paid.*

The enormous edifice has 28 interior *patios*, and covers a quadrangle of 662 ft. by 524. It was finished in 1757 after plans of one Vandembeer, a Dutchman. It is guarded by a moat, not destined to prevent men from getting in, but to prevent cigars from being smuggled out.

There are sometimes as many as 5000 women and girls employed in making cigars; on an average 2 millions of pounds are made in a year. A

good workwoman can do in a day from eight to ten *atados* (bundles), each of which contains 50 cigars; they are paid 6 cuartos (nearly 2d.) per bundle. Some of these *cigarreras* are fine good-looking women; they form a class to themselves like the *grisettes* of Paris, and, like them, they are reputed to be more impertinent than chaste; they used to wear a particular *mantilla de tira*, which was always crossed over the face and bosom, allowing the upper part only of most roguish-looking features to peep out. In the under-floor a rappee snuff is made, called *tabaco de fraile*. The use of tobacco, now so universal among all classes in Spain, was formerly confined to snuff, the solace of the clergy.

On the flat plain outside the walls, called *El Prado de San Sebastian*, was the *Quemadero*, or the burning-place of the Inquisition, where the last act of the religious tragedy of the *auto de fe* was left, with the odium, to be performed by the civil power. The spot of fire is marked by the foundations of a square platform on which the faggots were piled. Here, about 1781, a *beata*, or female saint, was burnt. Townsend (ii. 342) says that she was very bewitching, and had a successful monomania for seducing clergymen.

According to the best authorities, from 1481 to 1808, the Holy Tribunal of Spain burnt 34,612 persons alive, 18,048 in effigy, and imprisoned 288,109—the goods and chattels of every one of them being first duly confiscated.

On the other side of the plain was the great city cemetery of *San Sebastian*, now moved N. not to offend the Infanta who lived near it. Into this Romanist necropolis no heretic, if dead, is allowed to enter; the canons of the cathedral have a separate quarter from the laity. The catacomb system is here adopted: a niche is granted for 6 or 7 years on payment of 80 reals, the term being renewable (*prorogado*) by a new payment.

The present cemetery should be visited on the last night of October, or All Hallowe'en, the vigil of All [Spain.]

Saints' Day; and again on Nov. 2, the day of All Souls, when all the town repairs there. It is rather a fashionable promenade than a religious performance. The spot is crowded with beggars, who appeal to the tender recollections of one's deceased relations and friends. Outside, a busy sale of nuts, sweetmeats, and cakes takes place, and a crowd of horses, carriages and noisy children, all vitality and mirth.

The quarter adjoining the former *Puerta de Jerez*, and the site now of pleasant summer theatres and gardens, should next be visited. It was once the dunghill of the city, until it was converted into a Paradise by José Manuel Arjona, in 1830. This, the last *Asistente* of Seville—*Ultimus Romanorum*—was its Augustus: to him are owing almost all of the many modern improvements, paving, lighting, cleansing, &c. The principal walk was laid out by him in honour of Christina, then the young bride of Ferdinand VII. *El Salon* is a raised central saloon, with stone seats around. Beyond, along the bank of the river, are *Las Delicias*, a series of charming rides and walks, planted with orange-trees, Japanese medlars, pomegranates, palms, and roses. Here all the rank and fashion of Seville assemble in the evening to promenade, and truly delicious are these nocturnal strolls. Night in the south is beautiful of itself. The sun of fire is set, and a balmy breeze fans the scorched cheek: now the city which sleeps by day awakes to life and love, and bright eyes sparkle brighter than the stars. Near *Las Delicias* is the Botanical garden.

At the land side of the walk is the *Palace of San Telmo*, belonging to the Duke of Montpensier, son of Louis Philippe, and husband of the only sister of the ex-Queen of Spain. It was formerly a nautical college. Founded by Fernando, son of Columbus, and built in 1682 by Antonio Rodriguez; the façade is Churrigueresque; it was given to the Duke in 1849. The palace and beautiful gardens of *San Telmo*, full of rare plants and flowers, may be visited by writing (Inclosing card) to the "Jefe del Palacio;" per-

mission is readily granted when the Duke is absent.

The *Picture Gallery* is extensive, and is well arranged. It contains many of the *chef-d'œuvres* of art formerly belonging to Louis Philippe. Most of the pictures bear the name of the painter: they are all numbered. Obs. the sketches of the portraits painted by Velasquez of Philip IV. and Olivares, four splendid examples of Zurbaran, viz., No. 174, a Circumcision; No. 189, a Nativity; No. 186, The Annunciation; and 179, The Adoration of the Shepherds. No. 79, a Virgin de la Faja, is a beautiful specimen of the *second style* of Murillo. No. 169 is a *Piedad* by Morales—perhaps his masterpiece. No. 155, The Death of Laccoon, is a splendid example of El Greco. No. 187, Caton re-opening his Wound, is by Ribera. No. 168, Maria Magdalena before her Looking-glass, by Bocanegra. No. 237, Ladies looking out of a Balcony, by Francisco Goya, is very fine. Obs. also No. 255 by the same artist.

There are also excellent examples by Orrente, Meneses, Frutet, Valdés, Leal, Herrera, *el Viejo*, and (by foreign painters) of Sebastiano del Piombo, Rubens, and Van Ostade. Of these latter, obs. particularly Nos. 352, 767, and 800, by Ary Scheffer; No. 191 by Johannot; a magnificent Jewess, by Lehman, and a Wine-house scene in Aragon, by Leleux.

At the head of the great gallery is a fine antique head. Amongst the curiosities, obs. the guitar of Queen Isabel *Farnesio*, which contains inside a musical box, a sword of Pedro *el Cruel*, a fine candelabrum by Benvenuto Cellini, and a variety of objects of every kind which constitute a museum.

The *gardens* and pleasure-grounds which adjoin the palace are very extensive. The palm-trees are splendid, and the orange-trees—especially those which bear the bitter orange—are very fine; they are said to yield an annual income to the Duke of from 600*l.* to 800*l.* per annum.

Leaving the Palace we continue our walk by the still called—although the

gate itself, with several others, was pulled down during the late improvements in the town—*Puerta de Jerez*. Now the *arroyo Tagarete* reappears. This rivulet, or rather Fleet-ditch, winds round the E. and W. sides of Seville, and here empties itself and its impurities into the *Guadalquivir*. The Moorish walls which hang over this stinking Styx were once painted in fresco. Up to 1821 they connected the Alcazar with the outpost river-guarding tower, the picturesque *Torre del Oro*, “of gold,” to distinguish it from *La Torre de Plata*, that of “silver,” which lies nearer the mint. These fine names are scarcely sterling, both being built of Moorish *tapia*. The former one, most absurdly ascribed to Julius Caesar, was raised by the Almohades, who called it *Borju d-dahab*, “the tower of gold,” because their treasure was kept in it. It was used by Don Pedro *el Cruel*, as a prison for his enemies and his mistresses.

Passing on, are “the *Atarazanas*,” the Dar-san-ah, or house of construction of the Moors, whence the Genoa term *darsena*, and our word *arsenal*. The present establishment was founded by Alonso el Sabio, and his Gotho-Latin inscription still remains imbedded in the wall near the *Caridad* hospital.

Adjoining the arsenal is the quarter of the dealers of *bacalao* or salted cod-fish. This article long formed a most important item in national food. The numerous religious corporations and fast-days necessarily required this, for fresh-water fish is rare, and sea-fish, until the days of railways, was almost unknown, in the great central *paramaras* of the Peninsula. It is still much consumed, mixed with rice. It ought to be put many hours *en remojo*, to soak in water, which takes out the salt and softens it. The Carthaginians and ancients knew this so well, that the first praise of a good cook was *Scit muratica ut maceret* (Plaut. ‘Pœn.’ i. 2, 39).

Near la Carreteria, and close to the river's bank, is the *Plaza de Toros*, a fine amphitheatre, which will hold more than 12,000 spectators; it was

injured by a hurricane in 1805, and is yet unrepaired on the cathedral side. The gap thus left lets in a fine view of the Giralda. The effect in the twilight is very grand, when the setting sunrays gild the Moorish tower as the last bull dies, and the populace unwillingly retire. This Plaza is under the superintendence of the *Maestranza* of Seville, an equestrian society of the highest rank, which was formed in 1526 to encourage tournaments, and the spirit of chivalry then wearing out; now the chief end is the wearing a scarlet uniform. Tauromachian travellers will remember, the day before the fight, to ride out to *Tublada* to see the *ganado*, and go early the next day to witness the *encierro*; be sure also at the fight show to secure a *boletín de sombra*, i.e. a good seat in the shade.

Leaving the Plaza, we now approach *el Río*, the River Strand, along which a handsome steamboat quay has been recently built of stone. A rude boat-bridge here for ages stemmed the Guadalquivir: formerly it was a ferry, until Yusuf abu Yacub first threw across some barges Oct. 11, 1171, by which the city was provisioned from the fertile *Ajaraje*. In June 1852, an iron bridge (having been first blessed by the priests) was opened to the public. Near this bridge obs. the monument *el Triunfo*, raised in honour of the triumph obtained by the advocates of the Immaculate Conception. The *Puerta de Triana*, which here leads into the town, was erected in 1588 by Herrera. In the upper storey—formerly used as a state prison, the Conde del Aguila was murdered by the patriots. Now, re-entering the city, the circuit is concluded.

§ 10. SUBURB OF TRIANA.

The suburb *Triana*, at the other side of the river, should be visited. It is the Moorish *Jarayanah*, a name supposed to be a corruption from *Trajana*, Trajan having been born near it. It is the *Transferere* of Seville, and is inhabited by smugglers, bull-fighters, gipsies, and other picturesque rascals. During the floods of December, 1876,

the gipsy quarter at Triana was well-nigh swept away. For eight days the wretched inhabitants caught hold of loaves of bread pushed to them from boats whirling down the current. Seville was under water for five days, the water mounting to the cathedral doors. The whole city was in darkness, as the gasworks were under water. To the rt. on crossing the bridge was the once formidable Moorish castle, subsequently used by the Inquisition. It was almost swept away in 1626, by the river. The dread tribunal was then removed to a palace in the *Calle San Marcos*, and thence to its last quarters in the *Alameda Vieja*. The principal street in Triana is the *Calle de Castilla*. On no account omit to visit the *Parroquia de Santa Ana*, built by Alonso el Sabio in 1276. This fine Gothic church has three naves 40 meters long, supported on robust columns. The plateresque retable is very fine: it contains 15 paintings by Pedro Campaña, painted in 1548. The St. George and the Assumption are very good. The group of the Virgin and St. Anne, in the centre of the retable, belongs to the foundation. The statue and bas reliefs are by Delgado. On the Gospel side there is an excellent painting by Alejo Fernandez. The *Virgen de la Rosa* at the back of the coro is also by him. The paintings in the retables of the different chapels in the ch. are by Sanchez de Castro. The retable of the altar of Sta. Catalina is the finest work of Frutet, 1518. Look at the interesting tomb covered with tile decoration between the chapel of Sta. Barbara and Augustias: it is the work of Niculoso Francisco Italiano, and is dated 1503, the finest specimen of the kind in Spain.

Much coarse pottery, most artistic in form and colour, is manufactured, as in the days of Santa Justina and Santa Rufina, of which a good collection may also be seen at the South Kensington Museum. The best depot is at Sr. Montalban's, *Calle de San Jorje*.

§ 11. EXCURSIONS FROM SEVILLE.

1. A morning's drive should be taken to the *Cartuja Convent*, and *Santi Ponce*,

near which are the ruins of Italica. A drive of $\frac{1}{2}$ hour, over the bridge and through the Triana suburb, turning to the rt., will bring you to the *Cartuja*, owned by our countryman, Charles Pickman, Esq., now Marques de Pickman.

The convent, dedicated to *Nuestra Señora de las Cuevas*, is now a porcelain manufactory, having been bought of government by Mr. Pickman in 1839 (3 years after its sequestration) for forty thousand dollars. The chapel, however, is preserved intact, and the spacious church is but little injured by being filled with potter's wheels. This once noble *Cartuja* was founded in 1400 by Don Gonzalo de Mena, archbishop of Seville, monk of the order of San Bruno and a native of Toledo; he lies buried in the Capilla de Santiago in the cathedral at Seville. Finished by Perafan de Ribera, it became a museum of painting, sculpture, and architecture. Obs., in the chapel, the fine carving of the *sillería del Coro*, executed by Cornejo, and the finely carved Virgins and Saints, which, however, would be seen to better advantage if they were more suitably arranged. The *Virgen y San José* is attributed to Montañes. Obs. also the curious Gothic inscription of the time of Hermenegildo, which was found at Alcalá de Guadaira in 1669. Notice the stones which record the height of frequent inundations. Walk through the beautiful gardens and orange-groves, and inquire for the site of the old burial-ground where *foreigners* used to be buried before the English Cemetery was established.

The amateur of ceramic art should ask to see the fine specimens of Hispano-Moresque lusted ware collected by Don Ricardo Pickman, Mr. Pickman's eldest son. The *chef-d'œuvre* of his collection is engraved in the excellent 'History of Pottery,' by Joseph Marryat. We refer the antiquarian to page 13 of that interesting work.*

The extensive manufactory may also be visited. Messrs. Pickman have ob-

tained honourable mention for their porcelain at most of the Exhibitions in Europe.

Leaving the *Cartuja*, the rt. bank of the Guadalquivir must be followed to Santi Ponce (5 m.). This miserable village, the name of which is a corruption of San Geroncio (its Gothic bishop), occupies the site of the ancient Italica. It was the birthplace of the Emperors Trajan, Adrian, and Theodosius. Founded u.c. 547, on the site of the Iberian town Sancios, by Scipio Africanus, it was destined by him as a home for his veterans. It was adorned by Adrian with sumptuous edifices. The citizens petitioned to become a *Colonia*, that is, subject to Rome, instead of remaining a free *Municipium*: even Adrian was surprised at this Andalusian servility. Many Spaniards assert that the poet Silius *Italicus* was born here; but then the epithet would have been *Italiensis*; his birth-place is in reality unknown; probably he was an Italian, for Martial, his friend, never alludes to his being a *paisano*, or fellow-countryman.

Italica was preserved by the Goths, and made the see of a bishop; Leovigild, in 584, repaired the walls when he was besieging Seville, then the stronghold of his rebel son Hermenegildo. The name Italica was corrupted by the Moors into Talikah, Talca; and in old deeds the fields are termed *los campos de Talca*, and the town *Sevilla la vieja*. The ruin of Italica dates from the time when the river changed its bed, a common trick in wayward Spanish streams. The Moors soon abandoned a town surrounded by "land which the rivers had spoiled," and selected Seville as a better site; and ever since the remains have been used as a quarry.*

On Dec. 12, 1799, a fine mosaic pavement was discovered, which a poor monk, named José Moscoso, to his honour, inclosed with a wall, in order to save it from the usual fate in Spain.

* 'History of Pottery and Porcelain (Medieval and Modern),' by Joseph Marryat. *Third Edition*, enlarged. London, 1848. See also the French Translation by M. Riocreux. Paris, 1866.

* Consult 'Bosquejo de Italica,' Justino Matute, Sevilla, 1827; and for the medals, Flores, 'Med.' ii. 477. Of these many, chiefly copper or small silver coins, are found and offered for sale to foreigners by the peasants.

The traveller will find a copy in the cathedral library in the *Patio de los Naranjos*, at Seville.

The amphitheatre lies outside the old town. On the way ruins peep out amid the weeds and olive-groves, like the grey bones of dead giants. The form is yet to be traced, and the broken tiers of seats. The scene is sad and lonely; read in it by all means the fine ode by Rioja. A few gipsies usually lurk among the vaults. The visitors scramble over the broken seats of once easy access, frightening the large and glittering lizards or *Lagartos*, which hurry into the rustling brambles. Behind, in a small valley, a limpid stream still trickles from a font, and still tempts the thirsty traveller, as it once did the mob of Italica when heated with games of blood. The rest of Italica either sleeps buried under the earth, or has been carried away by builders. To the west are some vaulted brick tanks, called *La Casa de los Baños*. They were the reservoirs of the aqueduct brought by Adrian from *Tejada*, 25 m. distant. Excavations are made, but the antiques found are usually of a low art. The site was purchased, in 1301, by Guzman *el Bueno*, who founded the castellated convent *San Isidoro*, as the burial-place of his family. The chapel is preserved for the village church. Obs. the statues of San Isidoro and San Jeronimo by Montañes, and the effigies of Guzman and his wife, who lie buried beneath, which date from 1609. The tomb was opened in 1570, and the body of the good man, according to Matute, was "found almost entire, and nine feet high." Here also lies Doña Urraca Osorio, with her maid Leonora Davalos at her feet. That beautiful lady was burnt alive by Pedro the Cruel for rejecting his addresses. A portion of her chaste body was exposed by the flames which consumed her dress, whereupon her attendant, faithful in death, rushed into the fire, and died in concealing her mistress's beautiful form.

The *Feria de Santi Ponce*, held in the beginning of October, is to Seville what our Greenwich fair used to be to

London: booths are erected in the ancient bed of the river, which becomes a scene of *Majeza* and their *Jaleos*. The holiday folk, in all their Andalusian finery, return at nightfall in *Carretas*. The *Calle de Castilla* then resounds with *requiebros*, and is enlivened with exhibitions of small horns made of barro, the type of the *Cornudo paciente* of Seville.

The traveller may return from Italica to Seville by a different route, keeping under the slopes of the hills: opposite Seville, on the summit to the rt., is *Castileja de la Cuesta*, from whence the view is fine and extensive. Here, in the *Calle Real*, lived and died Hernan Cortes: he died Dec. 2, 1547, aged 63, a broken-hearted victim, like Cardinal Ximenez, Columbus, Gonzalo de Cordova, and others, of his king's and country's ingratitude. He was first buried in San Isidoro at Italica, until his bones, like those of Columbus, after infinite movings and changings of sepulture, at last reached Mexico, the scene of his glories and crimes during life.

Keeping the hill *Chaboya* to the rt., we reach *San Juan de Alfaraque*, Hisn-al-faraj, "of the fissure or cleft;" it was the Moorish river key of Seville, and the old and ruined walls still crown the heights. This was the site of the Roman Julia Constantia, the Gothic Osset, and the scene of infinite aqueous miracles during the Arian controversy; a font yet remains in the chapel. Read the inscription concerning the self-replenishing of water every Thursday in the *Semana Santa*.* Obs. the *Retablo*, with pictures by Castillo, which originally existed in *San Juan de la Palma*. The panorama of Seville, from the convent parapet, is charming.

The village below the hill of Alfaraque, being exempt from the odious *Derecho de puertas*, and being a plea-

* Consult the quarto 'Sobre la milagrosa fuente,' by Josef Santa Maria, Sev., 1630, and the 'Esp. Sag.' ix. 117. Strabo, however (iii. 261), points out among the marvels of Bætica certain wells and fountains which ebbed and flowed spontaneously.

sant walk, is frequented on holidays by the Sevillians, who love cheap drink, &c. Those who remember what preceded the birth of El Picaro Guzman de Alfarache—a novel so well translated by Le Sage—may rest assured that matters are not much changed. *Gelves*, Gelduba, lies lower down the river.

EXCURSION (2) TO AN OLIVE-FARM.

The olives and oil of Bætica were celebrated in antiquity, and still form a staple and increasing commodity of Andalusia. The districts between Seville and Alcalá, and in the Ajarafe, are among the richest in Spain: an excursion should be made to some large *Hacienda* in order to examine the process of the culture and the manufacture, which are almost identical with those described by Varro, Columella, and Pliny. Seville is surrounded with *Haciendas*, which combine at once a country house, a village, and oil-manufactory.

San Bartolomé, a farm belonging to the Paterna family, may be visited as a fine specimen of a first-rate *Hacienda*; it contains about 20,000 trees, each of which will yield from 2 to 3 bushels of olives; the whole produce averages 5000 *arrobas* (of 25 lb.), which vary in price from 3 to 5 dollars. The olive-tree, however classical, is very unpicturesque; its ashy leaf on a pollarded trunk reminds one of a second-rate willow-tree, while it affords neither shade, shelter, nor colour.

The trees are usually planted in formal rows: a branch is cut from the parent in January; the end is opened into 4 slits, into which a stone is placed; it is then planted, banked, and watered for 2 years, and as it grows is pruned into 4 or 5 upright branches: they begin to pay the expense about the 10th year, but do not attain their prime before the 30th. The best soils are indicated by the wild-olive (*oleaster*, *acebuche*), on which cuttings are grafted, and produce the finest crops. The Spaniards often sow corn in their olive-grounds, contrary to the rule of Columella, for it exhausts

the soil, *chupa la tierra*. The berry is picked in November and December, when it is purple-coloured and shining, *baccæ splendidis olivæ*: then the scene is busy and picturesque; the peasant, clad in sheepskins, is up in the trees like a satyr, *beating off the fruit*,* while his children pick them up, and his wife and sisters drive the laden donkeys to the mill. The berries are emptied into a vat, *El trujal*, and are not picked and sorted, as Columella enjoined, for the careless Spaniard is rude and unscientific in this, as in his wine-making; he looks to quantity, not quality. The berries are then placed on a circular hollowed stone, over which another is moved by a mule; the crushed mass, *horujo*, is shovelled on to round mats, *capachos*, made of *esparto*, and taken to the press, *el trujal*, which is forced down by a very long and weighty beam composed of 6 or 7 pine-trees, like a ship's bowsprit, over which, in order to resist the strain, a heavy tower of masonry is built; a score of frails of the *horujo* is placed under the screw, moistened with hot water, that the *horujo* may set free the oil which is attached to it. These primitive presses are very imperfect; a great quantity of oil is wasted. English hydraulic and other machinery has been used by the Marquis de la Laguna, at his splendid farm, *La Laguna*, near Ubeda, and at Bailen by Señor Barrera. Small olive-presses are made in large quantities at Antequera, which are supplanting the old-fashioned ones all over the country. The liquor as it flows out is passed into a reservoir below; the residuum comes forth like a damson-cheese, and is used for fuel and for fattening pigs; the oil as it rises on the water is skimmed off, and poured into big-bellied earthen jars, *tinajas*, and then removed into still larger, which are sunk into the ground. These amphoræ will hold from 200 to 300 *arrobas*, i.e. from 800 to 1200 gallons each.

The oil, *aceite* (*Ambicè azzait*), thus produced is strong and unctuous, and not equal in delicacy to the purer, finer

* The ancients never beat the trees (Plin., Nat. Hist., xv. 5).

produce of Lucca. The second-class oils are coarse, thick, and green-coloured, and are exported for soap-making or used for lamps. A large farm is a little colony; the labourers, fed by the proprietor, are allowed bread, garlic, salt, oil, vinegar, and *pimiento*, which they make into *migas* and *remojon*.

The ancient distinctions remain unchanged. The first class, *Regia*, *Majórica*, are still called *Reynas*, *Padronas*, and *Manzanillas*. The finest is the *gordal*, which only grows in a circuit of 18 m. round Seville: the berry is gathered before quite ripe, in order to preserve the green colour: it is pickled for 6 days in a *Salmuera*, or brine, made of water, salt, thyme, bay-laurel, and garlic; without this, the olive would putrefy, as it throws out a mould, *nata*. The middling, or second classes, are called *las Moradas*, from their purple colour. The olive is nutritious, but heating; the better classes eat them sparingly, although a few are usually placed in saucers at their dinners.

EXCURSION 3.

The geologist may visit *Villanueva del Río*. 25 m. from Seville, and examine the coal-mines, which, long neglected, are now worked by the *Reunion Company*.

ROUTE 87.

SEVILLE TO CADIZ. RAIL. 95 m.

Two trains daily, in 5 hours. The rly. stat. for Cadiz is situated near the fair ground, the tobacco manufactory, and the Palace of San Telmo.

The line follows the valley of the Guadalquivir: it crosses the Guadaira soon after leaving Seville. The two villages of Coria and San Juan de

Azuafarache, the ancient garden of Seville, are seen upon the opposite side of the river.

8½ m. *Dos Hermanas* Stat. Pop. 3500. This pretty village is surrounded by orange-groves and olive-plantations.

11½ m. *Utrera* Stat. *Change for Moron and Osuna*—small Buffet. Pop. 14,000.

Utrera, Utricula, during the Moorish struggle, was the refuge of the agriculturist who fled from the Spanish *talas* and border forays, and is inhabited by rich farmers, who rent the estates around, where much corn, oil, fruit, and wine is produced. Here vast flocks are bred, and those fierce bulls so renowned in the Plaza. The street and alamedas are kept clean and fresh by running streams. Formerly flourishing and very populous, Utrera fell into decay, but was much improved by Señor D. Clemente Cuadray Gibaja (a former Alcade). This gentleman, together with his son, Don Federico, has set a valuable example to his brother labradores by introducing Ransome's agricultural machinery. The Carmelite convent was turned into a prison, and the church of Sn. Juan de Dios into a philharmonic theatre. The church of Sa. Maria de la Mesa has a good Beruguete portal, called *el Perdon*, and a tomb of a Ponce de Leon, with an armed kneeling figure. Obs., amongst its relics, one of the 30 coins which Judas received for the betrayal of our Lord. The shrine of Our Lady of Consolation in the convent of Minimós, outside the town, is held in great veneration by the neighbouring peasantry. Built in 1561, it used to be frequented by thousands on the 8th of Sept., when a fair was held, and votive offerings made: now little more takes place than the sale of children's toys.* Utrera, in a military point of view, was formerly of some importance. The ruins still exist of a castle. About 6 m. from Utrera is a fine olive *hacienda* of the Conde de Torre Nueva, which is

* Consult an especial book on this 'Santuario,' by Rodrigo Caro, 8vo., Osuna, 1622. Consult 'Epilogo de Utrera,' Pedro Roman Melendez, 4to., Seville, 1730.

well managed; at *Morales*, 3 m. to l., are the ruins of a most ancient castle. A rly. connects *Utrera* with *Moron*. It was constructed to open out the rich marble quarries in the *Sierra Estepa*.

8½ m. *Las Alcantarillas* Stat. Obs. the ruins of an ancient fortified castle.

7¾ m. *Las Cabezas de San Juan* Stat. Pop. 3000. The town is distant 2 m. to the l. of the rly., and is surrounded by sugar-plantations. Of this place the proverb says, *No se hace nada en el consejo del rey, sin Cabezas*. To judge by the results of the most recent of the councils of Madrid, the cabinet is still selected from this wrong-headed village.

10½ m. *Lebrija* Stat. Pop. 12,000. This nicely placed town (the Moorish *Nebrishah*) is the ancient *Nebrissa-Veneria*, according to Pliny. Here was born Antonio Cala Jarama del Ojo, (better known as *Nebrissensis*), who was the great grammarian and restorer of letters in Spain. Obs. *La Mariquita del Marmolejo*, a headless Roman statue, now christened the little marble Mary; notice the florid plateresque *Retablo* of the *Parroquia*, once a mosque, with some of the earliest carvings in cedar and mahogany of Alonso Cano, 1630-36, especially the Virgin and Child, with all his mild and melancholy grace, and the St. Peter and St. Paul. Behind the church is a pretty orange-planted cloister, with a good crucifix by *Montañes*.

7¼ m. *Casas del Cuervo* Stat.

12¼ m. *Jerez de la Frontera* Stat. Change for *San Lucar de Barrameda*. A horse rly. (fare 2 reals) connects the rly. stat. with the town. Inns: *Fonda de Jerez*, *Calle de las Naranjas*, excellent but dear; make bargain beforehand; *Fonda de Europa*, 36, *Corredera*, reasonable and well situated; *Fonda de la Victoria*, on the *Plaza del Arenal*, inferior to the above hotel, but clean and moderate in its charges.

Casinos: De *Isabel Segunda* in the *Calle Larga*, frequented by the English residents: English newspapers. Casino *Jerezano*, in the same street, a handsome club, frequented by commercial men. Visitors introduced to both clubs

for 1 month upon the introduction of a member.

Post-office: In the *Calle Medina*.

English Vice-Consul, George W. Suter, Esq., 1, *Plaza del Mercado*.

Plaza de Toros. There is a fine new Bull-ring erected in 1875, and the fights are first-rate even for *Andalucia*; they begin in May.

Jerez (or *Xeres*) de la *Frontera* (Pop. 51,000) is celebrated for its wines. It is called of the *Frontier* to distinguish it from *Jerez de los Caballeros*, in *Extremadura*.

Jerez was taken from the Moors by *Alonso el Sabio* in 1264. The Moorish *Alcazar* adjoins the pleasant *Alameda*; it is a fine specimen of a walled palatial fortress. Its *Torre del Homenaje*, and the octagonal tower to the l. of the entrance-gate command a fine view of the city and its suburbs: the *Salon del Trono*, and the elegant *Patios* are interesting. The *Alcazar* may be visited when the owner, the Duke of *San Lorenzo*, is not residing there.

The Cathedral (or *colegiata*), begun in 1695, was completed by *Cayon*, the architect of the cathedral of *Seville*; in style it is *Churrigueresque*. The interior is spacious and lofty, but in bad taste. Its library and collection of coins was the gift of *Diaz de la Guerra*, Bishop of *Sigüenza*, a native of *Jerez*.

The Church of *San Miguel* has a fine Gothic façade, masked, however, by a more modern *Græco-Roman* front. The lateral portals are also Gothic. The interior is elegant; it consists of three naves divided by bold pillars. The elaborately ornamented transept afforded subject for a well-known picture by *Roberts*. Obs. the bassi-relievi by *Montañes* within the presbytery near the *Altar Mayor*: they represent the *Nativity*, the *Adoration*, the *Annunciation*, the *Transfiguration*, &c., and were executed in 1625. The *Sagrario* contains folding-doors by *Berruguete*, and a Christ by *Montañes*. This church has been restored at a great expense; the stone carving is excellent.

The Church of *Santiago* has a fine lateral façade; the statues are good.

The interior consists of three naves; the gilt capitals of the pillars upon which the arched roof rests are in the shape of thorns.

The Church of *San Dionisio* is in Moro-Gothic style. It dates from the 13th centy., having been founded by Alonso el Sabio. Obs. the grotesque carvings around the spouts and gutters, and the delicate mouldings of the windows.

Jerez is a well-built, clean-looking, flourishing town. Its *Plaza del Arenal* is very Oriental-looking, being surrounded by stately palm-trees, which are splendidly relieved upon a background formed of whitewashed houses. Here military bands play twice a week during the summer and autumnal evenings. The *Alameda Vieja*, and the *Paseo* are pleasant promenades; the latter, however, is now exclusively used by the working classes. The elegant *miradores* and beautiful *patios* of the houses, looking so cool and clean, will remind the traveller of Seville. The *majos* may be seen in all their glory on the great day of the Jerez Fair, May 1st, when special trains run all day, and bring numberless visitors to the fair and annual race meeting.

The *Bodegas* or wine-cellars are the lions of Jerez: each one is a true Temple of Bacchus, some of them holding as much as 14,000 butts, although the buildings themselves are mere huge low sheds, and wanting in architectural proportions. Those of Messrs. Domecq, Gonzalez Byass and Co., Patrick Garvey, Gordon, M. Miza, J. Pemartin, and Richard Davis, are amongst the finest. The *Bodegas* are courteously shown to visitors from 9 A.M. to 4 P.M. (Sundays and holidays excepted). The visitor is invited to taste each quality of wine, from the raw *mosto* to the matured golden fluid. We recommend the student to hold hard during the first samples, as the choicest wine is naturally reserved for the last. Visit Mons. Domecq's cellar, and ask to be introduced to his "Napoleon" cask. Messrs. Gonzalez and Co. have a model Bodega on the *Alameda Vieja*. Of their "12 Apostles," try the wine contained in cask No. 3

from the entrance door: their "Oloroso muy viejo," their "Methusalem," 90 years old, their E.I.S. (East Indian sherry, so called because it has made the voyage to India, for the sole purpose of improving its quality), their N.P.U. (ne plus ultra) wine, 50 years old and valued at 500*l.* per butt, and, last but not least, their "Vino de Jesu Cristo," a vintage of the year 1811, should all be tasted. Upon the occasion of the Ex-Queen Isabel's visit to this Bodega in 1862, Messrs. Gonzalez christened after her a new butt of 1832 wine. A silver padlock guards the bung-hole, which is not to be removed until her death.

The sherry wine was first introduced into England about the time of our Henry VII.* The great wholesale merchants will only sell their wine to the trade, and the retail dealers at Jerez are said to sell the worst sherry in the world.

Those who are interested in wine culture may visit *El Macharnudo*, a crack vineyard belonging to Mons. Domecq, situated near the town, and *M. Pemartin's Garden* is one of the sights of Jerez.

Excursion from Jerez.—No one should fail to visit the *Cartuja*, which lies 2½ m. from Jerez, in an E. direction. The road is bad: it requires 40 minutes to ride or drive. Carriages are exorbitantly dear in Jerez, and the two hours' drive will cost from 4 to 6 dollars. Decent riding-horses can, however, be obtained (25 reals per horse) of D. Antonio del Riego, near the *Tienda de los Palos*, in the *Plaza de la Reina*. Fee to the custodian of the *Cartuja*, 6 reals.

This once magnificent Monastery was founded in 1477 by Alvaro Obertos de Valetto, who died 1482, and is buried here. His figure in armour was engraved in brass before the high altar. The principal portal was the work of Andrés de Ribera, 1571; it is flanked by four fluted pillars of the Doric order. The niches are filled with statues. The cloisters or patios are three in number, the principal is sup-

* For further details read 'Facts about Sherry,' by Vizetelly, London, 1876.

ported by 24 white marble pillars. This monastery was especially rich in Zurbarans; the finest were bought for the private collection of Louis Philippe, and by Mr. Miles Standish, of Seville. They have since been sold, and some of them may be seen at the gallery of the Duke de Montpensier, who bought them at the sale of his father's pictures. This Cartuja was once very rich in excellent vineyards, and its *Yeguada*, or breeding-ground, has always been celebrated for its splendid Andalusian barbs: now no less than 100 government stallions are permanently located there.

Below the Cartuja rolls the Guadalete, the *Chrysos* of the Romans, the *Wid-al-leded* of the Moors. A small knoll called *El Real de Don Rodrigo* marks the head-quarters of the last of the Goths; here the battle was fought, July 26th, 711, between him and the Berber army, which put an end to his dynasty. Lower down is *el Portal*, which was formerly the port of Jerez; now the rly. conveys the butts to the very ship-board in Cadiz and El Puerto de Santa Maria. A rly. has just been opened to San Lucar de Barrameda, 1877.

From Jerez the rly. continues in a S.W. direction to

9½ m. *Puerto de Santa Maria* Stat. Inn: Vista Alegre, very good but dear.

H. B. M. Vice-Consul: Charles S. Campbell, Esq.

English Chaplain for the district of Jerez, Cadiz, Port Royal, and Port St. Mary: Rev. H. J. Rose, 22, Calle del Vicario. English service at the Consulate, Calle de Santo Domingo, 15.

Doctor: Dr. Lorenzo Varios, Calle de la Luna.

Post-Office: Calle de Santo Domingo. Mails for England close at 10 P.M.

There are good river semi-salt baths in the Guadalete during the summer months.

Bull-ring: The bull-fights are perhaps, the best in Spain. Here was given the celebrated fight in honour of the Duke, which is described by Byron (better as a poet than as a correct torero). The grand fight of the year

takes place on *el dia de la Asuncion*: that which we witnessed on the 15th August, 1877, was a magnificent spectacle, the bulls, the espadas, the banderillas, the picadors, and the spectators, each performing their part to perfection; the horses, moreover, were sufficiently good to show fight, which is seldom the case in the Madrid, Valencian, Seville, and Cadiz rings. Good regattas are held at Port St. Mary in June between Seville, Cadiz, and Port St. Mary.

El Puerto (or Port) of St. Mary was the *Portus Menesthei* of the ancients. Pop. 21,278. The town is clean and well-built; the best street is the *Calle Larga*, the prettiest promenades are the *Alameda de la Victoria* and the *Vejer*, where the band plays on Sundays. A large Jesuit college has lately been established here, where 500 youths are educated. The boys wear a uniform. The river is crossed by an elegant suspension-bridge. The town vies with Jerez and San Lucar as a wine-exporting place, and although the wine trade has much decreased, the wine exported is of the very highest class, the principal houses being English and French. The *bodegas* or wine-stores can be visited, although those of Jerez are on a grander scale.

Excursions. Ride and visit the English cemetery on the Jerez road, erected at the expense of C. S. Campbell, Esq. A railway is in course of construction between Port St. Mary and San Lucar.

5½ m. *Puerto Real* Stat. Pop. 5100. This port—despite its having been founded by Isabel herself in 1488—is a tiresome fishy place laid out in parallel and rectangular streets. It lies at the head of the Trocadero, on an inner bay. It was the head-quarters of Marshal Victor, who, by way of leaving a parting souvenir, destroyed 900 houses. Opposite is the river or canal *Santi* or *Sancti Petri* (the Sancto Petro of olden chronicles), which divides the Isla from the mainland. On the land-bank is one of the chief naval arsenals of Spain, *La Carraca*, the station of the *Carracas*, galleons, or heavy ships of burden. The Normans

invaded these coasts of Spain in huge vessels called *karákir*. This town, with the opposite one of San Carlos, was founded by Charles III. to form the Portsmouth and Woolwich of his kingdom. Here in the good old times Mago moored his fleet, and Cæsar his long galleys; here Philip anchored the 'Twelve Apostles,' the treasure galleons taken by Essex; here Drake, in April, 1587, with 30 small ships destroyed more than 100 French and Spanish men-of-war, singeing, as he said, "the King of Spain's whiskers;" here were collected in after times the 40 sail of the line prepared to invade and conquer England. Here also, in June, 1808, 5 French ships of the line, runaways from Trafalgar under Rosilly, surrendered *nominally* to the Spaniards, for Collingwood, by blockading Cadiz, had rendered escape impossible.

The *Santi Petri* river, the water key of *La Isla*, is deep, and defended at its mouth by a rock-built castle. This, the site of the celebrated temple of Hercules, was called by the Moors "The district of Idols." Part of the foundations were seen in 1755, when the waters retired during the earthquake. The river is crossed by the *Puente de Zuazo*, so called from the alcaide Juan Sanchez de Zuazo, who restored it in the 15th centy. It is of Roman foundation, and was constructed by Balbus to serve both as a bridge and an aqueduct. The water was brought to Cadiz from Tempul, near Jerez, but both were destroyed in 1262 by the Moors. The tower was built by Alonso el Sabio, who had better have restored the aqueduct. This bridge was the *pons asinorum* of the French, as the English never suffered them to cross it.

6½ m. San Fernando Stat. Pop. 17,500. Inn: In the Calle do San Juan de Dios, No. 24. *Diligences to Algeciras for Gibraltar, daily; they leave on the arrival of the train. Steamers leave Algeciras, and in fine weather reach Gibraltar (5 m.) in an hour.* This is a straggling, gay-looking town, with its fantastic lattices and

housetops, glistening in the bright sun. Salt, the staple trade of the town, is made in the *salinas* and the marshes between San Fernando and Cadiz, where the huge piles glisten like the white ghosts of the British tents, when our red jackets were quartered here. The salt-pans have all religious names, like the wine-cellars of Jerez, or the mine-shafts of Almaden, e.g. *El dulce nombre de Jesus*, &c.

Visit the splendid building which contains the *Observatory*. It is one of the best appointed in the world, on account of its admirable topographical and meteorological position. It is placed in the most southern position in Europe, (25 metres above the sea-level) with the exception of that of Malta. It is under the Ministry of Marine, and is well provided with first-rate English instruments. The fine meridian circle, constructed by Troughton, is similar to the one used at Greenwich. Obs. the barometer by the Spanish maker Torres. The library is very complete. Electrical registers are used for making the observations. A course of instruction is given at this observatory to officers in the Spanish navy who wish to devote themselves to a purely scientific career.

San Fernando is the residence of the Captain-General of the district.

Mr. Haine's iron foundry may be visited from Puntales, a station between San Fernando and Cadiz.

La Isla de Leon, is so called because granted in 1459 to the Ponce de Leon family, but re-sumed again by the crown in 1484. This island was the Erythræa, Aphrodisia, Cotinusa, Tartessus of the uncertain geography of the ancients. Here Geryon (Γερων, a fine old fellow, the *Stranger* in the Hebrew) fed those fat kine which Hercules "lifted." His descendant the Duque de Osuna is still the great "Lord of Andalucia;" but his ancestors' breed of cattle is extinct, and Bætican bulls are now better for baiting than basting. In these marshes and along the coast breed innumerable small crabs, *cangrejos*, whose fore-claws are delicious and form tit-bits for the Andaluz ichthyophile. These *locus*

de la Isla are torn off from the living animal, who is then turned adrift, that the claws may grow again: a very large prawn is also found in these lagoons, called *Langostin*, and are most excellent, enormous oysters, *ostiones*, bastard lobsters, mussels, shrimps, and other shell-fish. Chameleons also abound.

Leaving San Fernando, the rly. traverses the narrow *Isla* to

7½ m. Cadiz Stat. Terminus. Omnibus to the hotels.

Upon entering the barrier, between the rly. stat. and the town, a strict examination of luggage takes place; have keys ready. The Custom House officers are to be conciliated by patience, courtesy, and a cigar.

Cadiz. Inns: Hotel de Cadiz, in the open Plaza de San Antonio; Fonda de Paris, in the narrow Calle de San Francisco; good but dear. Fonda de las Cuatro Naciones: excellent cuisine. Fonda Madrileña, quiet and well ordered. Fonda de America, in the Calle San José, small but very comfortable: no table-d'hôte; dinner at any hour. Fonda de Europa, in the Calle Columela, a first-class commercial house.

Cafés: Café Apolo in the Plaza San Antonio: del Correo, in the Calle del Rosario. Café del Comercio, Calle Nueva.

Theatres: El Gran Teatro, beautifully decorated with marbles inside (Italian operas); Del Balon (comedies, Spanish dances, &c.)

Bull-ring: Near the Puerta de Tierra. Good horse races take place in April and November, between English thoroughbreds and Spanish pure-breds, ridden by English jockeys and officers from Gibraltar.

Post Office: In the Calle de Bilbao.

Telegraph Office: At the Custom-house. Open night and day.

H. B. M. Consul: Commander Pauli, R.N., Consular office, No. 16, Calle de Ahumada.

U. S. A. Consul: A. N. Duffie, Esq.

Carriages. First hour 25 reals, every succeeding hour 15 reals. There

are also open breaks 12 rs. per hour. There is no "course."

Casino: In the Plaza de San Antonio, excellent; introduction through member or Consul.

English Agents: W. Anderson, Ahumada, 5.

Bankers: Messrs. Douarte, & Co., Calle del Rosario, Coutts' Agents.

Boats: To or from a steamer the usual charge is 4 reals per person, and 2 reals for each article of luggage. From landing-place to the custom-house, or any part of the town, 4 reals for each article. A good boatman, who speaks English, Jose Nuñez; but make your bargain beforehand.

Baths: Warm baths near the Plaza de Mina, 6 reals each bath. Excellent sea-bathing establishments on the Alameda de Apodaca, and near the Muelle.

Cadiz contains a population of 70,800. Although one of the oldest towns in Europe, it looks one of the newest and cleanest: the rust of antiquity is completely whitewashed over. It is well built, paved, and lighted, and so tidy—thanks to the sewer of the circumambient sea—that the natives compare it to a *taza de plata*, a silver dish (Arabic *tast*); the smells, however, at some seasons are unbearable. Cadiz is a garrison town, and a see of a bishop suffragan to Seville. It rises on a low rocky peninsula of concreted shells shaped like a ham, some 10 to 50 feet above the sea, which girdles it around, a narrow isthmus alone connecting it with the mainland. It was founded by Hercules, or the Phœnicians, 347 years before Rome, and 1100 before Christ. It bears for arms Hercules grappling with two lions, with the motto "*Gadis fundamentor dominatorque*." The Punic name was corrupted by the Greeks, who caught at sound, not sense, into *Gadeira*, quasi *γῆς δειρα*, a neck of land, whence the Roman Gades. *Gaddir* was the mart of the tin of England, and the amber of the Baltic. The Phœnicians, jealous of their monopoly, permitted no stranger to pass beyond it. Cæsar (whose first

office was a quæstorship in Spain) saw the importance of this key of Andalusia. He strengthened it with works, and, when Dictator, gave imperial names to the city, "*Julia Augusta Gaditana*." Gades became enormously rich by engrossing the salt-fish monopoly of Rome: its merchants were princes. Balbus rebuilt it with marble, setting an example even to Augustus. Italy imported from Cadiz those *improba Gaditana*, whose lascivious dances of Oriental origin still exist in the *Romalis* of the Andalusian gipsies. The prosperity of Gades fell with that of Rome, to both of which the foundation of Constantinople dealt the first blow. Then came the Goths, who destroyed the city: and when *Alonso el Sabio* captured Kádís from the Moors, Sept. 14, 1262, its existence was almost doubted by the infallible Urban IV.

The discovery of the New World revived the prosperity of a place which alone can exist by commerce, but since the loss of the Transatlantic colonies it has decreased to about half its former population.

Cadiz (long called Cales by the English) was sacked June 21, 1596, by Lord Essex. The expedition was so secretly planned, that none on board, save the chiefs, knew its destination. The booty of the conquerors was enormous; 13 ships of war, and 40 huge South American galleons were destroyed, whereby an almost universal bankruptcy ensued, and the first blow was dealt to falling Spain, from which she has never recovered. The city was again attacked by the English in 1625, who failed to take the place through the incapacity of the commander, Lord Wimbleton, a grandson of the great Burleigh. Another English expedition failed in August, 1702.

Cadiz in the war with France narrowly escaped. When the rout of Ocaña gave Andalusia to Soult, he turned aside to Seville to play the "conquering hero." So Albuquerque, by taking a short cut, had time to reach the Isla, and make a show of defence. The bold front presented by Albuquerque saved the town. He soon after died in England, broken-

hearted at the injustice and ingratitude of the Cadiz Junta.

Begin sight-seeing in Cadiz by ascending *la Torre de la Vigia*. Below lies the smokeless whitened city, with its *miradores* and *azoteas*, its look-out towers and flat roofs, from whence the merchants formerly signalled the arrival of their galleons.

While Madrid has not one, Cadiz possesses *two cathedrals* placed near each other.

The Cathedrals: "*La Vieja*" was almost entirely rebuilt in 1597, to replace that which was destroyed during the siege by Lord Essex. The original structure was 13th-century work, erected during the reign of Alonso X., Pope Urban IV. having removed the see of Sidonia hither about the year 1265. Over the high altar is a fine Churrigueresque retablo. The silver *Custodia* is worth seeing, it is 25 feet high, and requires 26 men to push it along. The want of dignity of the old cathedral induced the city, in 1720, to commence a new one, "*La Nueva*;" but the plans given by Vicente Acero were so bad that no one, in spite of many attempts, was found able to correct them, so the work was left unfinished in 1769, and so remained until 1832, when the interior was completed by Bishop Domingo de Silos Moreno at a cost of 300,000*l*. Obs. his statue facing the cathedral. The florid Corinthian is overcharged with cornices and capitals. The high altar is of white marble and vile taste, and was erected in 1866 at the expense of Queen Isabel II. The vaults are worth seeing, although their proportion is not good. The *sil-leria del coro* formerly belonged to the Carthusian convent of Santa Maria de las Cuevas in Seville; it was removed to its present position in 1859. The paintings are almost all daubs. Obs., however, in a chapel behind the high altar, a fine copy of one of Murillo's Conceptions by Clemente de Torres, and a St. Luke, by Ribera.

Visit next *Los Capuchinos*, the suppressed convent of San Francisco. Lord Essex occupied it as head-quarters in 1596. Its chapel contains (over the

altar mayor) the last work of Murillo—the admirable piece of painting—the *Marriage of St. Catherine*. The work was almost completed when the artist fell from the scaffolding (in 1682). He died at Seville shortly afterwards in consequence of the injuries he then received. The smaller subjects were finished from his drawings by his pupil Fro. Meneses Osorio, who did not venture to touch what his master had done in the first lay of colours, or *de primera mano*. Obs. also a San Francisco receiving the Stigmata; it is in Murillo's best manner. Notice in a chapel opposite, a *Concepcion* attributed to the same master. Those pictures were the gift of Juan Violeto, a Genoese, and a devotee to St. Catherine. The chief benefactor of the convent was, however, a foreign Jew, one Pierre Isaac, who, to conciliate the Inquisition and save his ducats, gave half his profits to the convent. Some single figures by Zurbaran came from the Cartuja of Jerez.

The *Church of San Felipe Neri* contains a *Concepcion* by Murillo and a *Padre Eterno* by Clemente de Torres. The Cortes of Cadiz sat during the war of Independence in San Felipe Neri. Their debates ended September 14, 1813.

There are very few good pictures in Cadiz: being a purely commercial town it has little fine art or learning; *les lettres de change y sont les belles lettres*. It is scarcely even the *jocosa Gades* of the past; for the society being mercantile, is considered by Spaniards as second-rate.

The *Museo* contains some 50 or 60 second-rate paintings, the best are by Zurbaran; a San Bruno—Eight Monks, figures smaller than life, from the Cartuja of Jerez; two Angels ditto, and six smaller; the Four Evangelists, San Lorenzo and the Baptist. There is a *Virgen de la Faja*, a copy after Murillo, by Tobar; a San Agustin, by L. Giordano; a San Miguel and Evil Spirits, and the Guardian Angel. An echo also greatly amuses children.

Libraries. The Provincial library contains 26,000 vols. The Bishop's library contains 3000 vols. The *Instituto* possesses the most complete Phy-

sical Laboratory in Spain. There is also an excellent school of music, Sta. Cecilia; it is supported by voluntary subscription, and is very well organised, with classes of music, universal history, and the fine arts.

The sea-ramparts which encircle the city, extending more than 4 m. round, are on this side the most remarkable; here the rocks rise the highest, and the battering of the Atlantic is the greatest as the waters gain on the land; their maintenance and rebuilding is a constant source of expense and anxiety. Here idlers, seated on the high wall, dispute with flocks of sea-birds for the *salmonete*, the delicious red mullet. Their long angling-canes and patience are proverbial—*la paciencia de un pescador de caña*.

Following the sea-wall and turning to the rt. at the *Puerto de la Caleta*, in the distance the fort and lighthouse of San Sebastian rises about 172 ft. above the rocky ledge, from which a splendid view of Cadiz may be had, which proved the barrier that saved Cadiz from the sea, at the Lisbon earthquake in 1755. Next obs. the huge yellow Doric pile, the *Casa de Misericordia*, built by Torquato Cayon. This, one of the best conducted refuges of the poor in Spain, sometimes contains 1000 inmates, of which 400 are children. Its great patron was O'Reilly, who, in 1785, for a time suppressed mendicancy in Cadiz. The court-yards, the *patios* of the interior, are noble. Here, Jan. 4, 1813, a ball was given by the grandees to the Duke fresh from his victory of Salamanca, by which the siege of Cadiz had been raised, and Andalusia saved.

Passing the artillery barracks and arsenal, we turn by the *baluarte de la Candelaria* to the *Alameda*. This charming walk is provided with trees, benches, fountains, and a miserable statue of Hercules, the founder of Cadiz, whose effigy, grappling with 2 lions, the city bears for arms. Every Spanish town has its Public Walk, the cheap pleasure of all classes. The word *alameda* is derived from *alamo*, poplar. Sometimes the esplanade is called *El Salon* (the saloon),

and it is an *al-fresco*, out-of-doors *Ridotto*. *Tomar el fresco* (to take the cool) is the joy of these southern latitudes. Those who have braved the dog-days of the interior can best estimate the delight of the sea-breeze which springs up after the scorching sun has sunk beneath the western wave. This sun, and the tides, were the marvels of Cadiz in older times, and descanted on in the classical handbooks. Philosophers came here on purpose to study the phenomena. Apollonius suspected that the waters were sucked in by submarine winds; Solinus thought this operation was performed by huge submarine animals. The Spanish Goths imagined that the sun returned to the E. by unknown subterraneous passages. The prosaic march of intellect has settled the poetical and marvellous of ancient credulity and admiration.

Barring these objects of undeniable antiquarian and present interest, there is little else to be seen on this Alameda of Cadiz. The principal building, *El Carmen*, is of the worst *Churriguerismo*: inside was buried Adm. Gravina, who commanded the Spanish fleet, and received his death-wound at Trafalgar (see Rte. 97). Continuing to the E. is the large *Aduana* or Custom-house. The artist should now visit the *Plaza Nueva*, a most animated scene in the early morning. The fruits and vegetables are superb, and there are studies for every variety of costume, colour, and grouping. Then walk to the fish-market. Examine the curious varieties of fish, which also struck the naturalists and gourmands of antiquity (Strabo iii. 214). The dog-fish, the *Pintarojo*, for instance, is a delicacy of the omnivorous lower classes, who eat everything except toads. The fish of the storm-vexed Atlantic is superior to that of the languid Mediterranean. The best here are the *San Pedro*, or John Dory, our corruption from the Italian *Janitore*, so called because it is the fish which the *Porter* of Heaven caught with the tribute-money in his mouth; the *Salmonetes*, the red mullets (the *Sultan al hut*,

the king of fishes of the Moors) are right royal. Here are also to be seen other fishes not to be found in Greenwich kitchens or in English dictionaries: e.g. the *Jurel*, and the *Mero*: the flesh of the latter is said by Spaniards to rank amongst fish as the *sheep* does among animals,

"En la tierra el carnero,
En la mar el mero."

The *Dorado*, the lunated gilt head, so called from its golden eyes and tints, if eaten with tomato-sauce and lubricated with golden sherry, is a dish fit for a cardinal.

The outside of the prison and *Escuela de Comercio* are cited by natives among their lions. *La Calle Ancha* (in truth, the only broad street) is the lounge of the city; here are all the best shops.

La Plaza de San Antonio is the chief square, and is really a square, planted, and provided with seats. *La Calle de Mina* is a favourite evening lounge: it was created out of the garden belonging to the Capuchine convent suppressed in 1836. Here a military band plays 3 times a week during the year.

Visit the *English Cemetery*, situated to the l. of the land gate (between the *Aguada* and San José). It was acquired and planted by Sir John Brackenbury, a former English consul at Cadiz.

The *Botanical Garden* is worth seeing. Look at the fine specimen of the Dragon-tree, 500 years old. Two exist at Gibraltar.

The astronomical student may visit the private observatory of Don Augusto Arcimis, F.R.S., Plaza de Mina, 14.

A visit may be made, 1 m., at Matagorda, to the dry dock of Messrs. Lopez. When completed this dry dock will take a vessel of 500 ft. long in the keel.

The outer bay of Cadiz is rather exposed to the S.W., but the anchorage in the inner portion is excellent. Some dangerous rocks are scattered opposite the town, in the direction of Rota, and are called *Las Puercas* and *Los Cochinos*—and this porcine appellation is not a bad simile for such rocky formations. Rota lies on the opposite

(W.) side of the bay, and is distant about five miles across. *Inn*: Fonda de la Aurora. This picturesque town supplies Cadiz with fruit and vegetables. The districts round about with maize and melon plantations. Here the *tent* wine used for our sacraments is made; the name being nothing but the Spanish *tintilla*, from *tinto*, red. The next point is *Los Puntales*, and then that defended by the battery *Sa. Catalina*.

Steam Communications from Cadiz.

To Seville 2 or 3 times a week, in 8½ hrs. To Gibraltar and Algeciras, 4 times a week, in 8 hrs. To Lisbon three times per month. To Havre every 14 days. To Malaga, Alicante, Barcelona, Vigo, and La Coruña at least three times a week (see announcements posted on the walls). To Puerto Rico and Havana on the 10th and 30th of the month. To London, twice a week. To Liverpool, weekly. To the Canary Islands (to Tenerife in 4 days), on the 7th and 22nd of the month. To Rio Janeiro, Buenos Ayres, and Montevideo, 4 times a month.

Railway to Seville, Rte. 86.

ROUTE 88.

SEVILLE TO CADIZ.—RIVER.

Boats almost daily run up and down. The Guadalquivir, the "great river," the *Wāda-l-Kebir* or *Wāda-l-adhem* of the Moors, traverses Andalusia from E. to W. The Zincoli, or Spanish gipsies, call it *Los Baro*, also meaning "the great river." The Iberian name was *Certis*, which the Romans changed into *Bætis*.

The river rises in La Mancha, about 33 m. N. of Almaraz, and at Ecija

receives the Genil and the waters of the basin of Granada: other numerous affluents come down from the mountain valleys on each side. Leaving Seville, the pleasant public walk is skirted to the l. and the steamer glides under the Moorish *Hisn-i-faraj* (Castle of the Cleft), now called San Juan de Alfarache. At *Coria*, famous under the Romans for bricks and pottery, the enormous earthenware jars are still made in which oil and olives are kept: these *tinajas* are the precise *amphoræ* of the ancients, and remind one of Morgiana and the Forty Thieves. The river now divides, forming two unequal islands, *La Isla Mayor* and *Menor*. The former, the *Kapital* of the Moors and *Capitel* of old Spanish books, has been cultivated with cotton, by a company who also cut a canal through the *Isla Menor*, called *La Cortadura*, by which 10 m. of winding river are saved. *La Puebla* is next passed.

The traveller, before he reaches the bay of Cadiz, will find that an actual acquaintance with the far-famed Guadalquivir will dispel any poetry and illusion which the native poets have conjured up. This "pellucid river" is, in sober reality, as dull and dirty as the Thames at Sheerness. The turbid stream slowly eats its way through an alluvial level given up to herds of cattle and aquatic fowls: nothing can be more dreary: white snails occasionally enliven the silent waters, but no villages cheer the desert steppes. In this fluvial tract, called *La Marisma*, favourable to animal and vegetable life, but fatal to man, the miserable peasantry look yellow skeletons when compared to their fat kine. Here, in the glare of summer, a mirage mocks the thirsty sportsman. This *Sarab* or vapour of the desert, with its optical deceptions of atmospheric refractions, is indeed the trick of fairies, a *Fata Morgana*, and well may the Arabs term it *Moyet-Eblis*, the Devil's water.

Bonanza is now reached. It is so called from a hermitage, *Luciferi fanum*, erected by the South American Company at Seville to *Nuestra Señora de Bonanza* (our Lady of fine weather). Here is established an *aduana*, where

luggage is examined. The district between Bonanza and San Lucar is called *Algaida*, an Arabic word meaning a deserted waste, and the view over the flat *marisma*, with its agues and fevers, swamps and shifting sands, *arenas voladeras*, is truly desert-like, and a fit home of birds and beasts of prey, hawks, stunts, and custom-house officers.

San Lucar de Barrameda. Railway to Jerez. Luciferi Fanum, rises amid a treeless, sandy, undulating country, on the rt. bank of the Guadalquivir. White and glittering, it is an ill-paved, dull place: Pop. 16,000. Taken from the Moors in 1264, it was granted by Sancho el Bravo to Guzman el Bueno. The importance of the transatlantic trade induced Philip IV., in 1645, to resume the city, and make it the residence of the captain-general of Andalusia. Visit the ancient English Hospital of St. George, founded in 1517 by Henry VIII. for English sailors.

From San Lucar, Fernando Magalhães embarked, Aug. 10, 1519, on the first circumnavigation of the world: the *Victoria* was the only ship which returned, Sept. 8, 1522, Fernando having been killed, like Capt. Cook, by some savages in the Philippine Islands. San Lucar exists by its wine-trade, and is the mart of the inferior and adulterated vintages which are foisted off in England as sherries. *N.B. Here, at least, drink manzanilla, however much it may be eschewed in England.**

The climate of San Lucar is extremely hot. Here was established, in 1806, a *Jardin de Aclimatacion*, in order to acclimatise South American and African animals and plants: it was arranged by Boutelou and Rojas Clemente, two able gardeners and naturalists, and was in high order in 1808, when the downfall of Godoy, the founder, entailed its destruction. The populace rushed in, killed the animals, tore up the plants, and pulled down the buildings, because the work of a

hated individual. (For Rte. to San Lucar de Guadiana, on the frontier of Portugal, see Rte. 95.)

Between San Lucar and the Puerto the traveller will remember the Oriental ploughings of Elijah, when he sees 20 and more yoke of oxen labouring in the same field (1 Kings xix. 19.)

Cadiz. Upon the arrival of the steamer the passenger and his portmanteau will be worried by the *aduaneros*. (For Cadiz, see preceding Rte. 87).

ROUTE 90.

CORDOVA TO ECIIJA. 34 m.

The diligence-road leaves Cordova by the classical Doric "gate of the bridge," and crosses the Guadalquivir upon a stone bridge.

20½ m. *La Carlota.* Pop. 3500. This charmingly situated place is the first town passed.

13½ m. *Ecija.* This town is easily reached from Palma del Rio station on the Cordova and Seville rly. (See Rte. 93.) Inn: Parador de la Diliencia. Pop. 24,000. *Ecija*, Astigi (of Greek origin, and the city par excellence), in the time of the Romans, was equal to Cordova and Seville: it rises amid its gardens on the Genil, the great tributary of the Guadalquivir, just where it becomes navigable. *Ecija* is a well-built, gay-looking, improving town, but still socially very dull. Some of the Moorish gates and massive towers remain. From the extreme heat it is called the *Sarten de Andalusia*. This roasted and toasted town bears for arms the sun, with this modest motto, *Una sola sera llamada la Ciudad del Sol*; thus Batican frying-

* The name describes its peculiar light camomile flavour, which is the true derivation, for it has nothing to do with *manzana*, an apple, and still less with the town Manzanilla on the opposite side of the river. It is of a delicate pale straw colour, and is extremely wholesome.

[Spain.]

pans assume the titles and decorations of an Heliopolis.

The *Plaza Mayor*, with its pretty acacias and Amazon fountain, may be visited, and the Azulejo-studded eburne towers: the columns in those of *Santa Barbara* and *Santa Maria* are Roman, and were brought from a destroyed temple, once in the *Callo de los Mar-moles*. The house of the Marquis de Cortes is painted in the Genoese style: here the king is always lodged. Of other finely balconied and decorated mansions, observe those of *Peñafior*, *Benameji*, and *Villaseca*. The cloisters of *San Francisco* and *Santo Domingo* may be visited. There is a fine but narrow bridge over the *Genil*; the edifice at its head is called *el Rollo*. *El Rollo* meant the gallows, usually built of stone, and outside the town; and from the steps being worn round by walkers sitting down, *rollo* in time obtained the secondary meaning of a promenade—a pretty one that ends in a gibbet. *Ecija* has also a charming alameda outside the town, near the river, with statues and fountains representing the seasons, an open theatre, and a new and magnificent *Plaza de Toros*, built on the site of a Roman amphitheatre, where some of the best bull-fights in Spain take place.*

ROUTE 91.

CORDOVA TO THE BATHS OF CARRATRACA.

91 m.

Take the train on the Cordova and Malaga line, as far as—

84 m. *Bogantes Stat.* (See Rte. 106.)

* For local details, consult '*Ecija y sus Santos*,' Martin de Roa, 4to., Sevilla, 1629; and the '*Adicion*' of Andres Florindo, 4to., Sev., 1631.

Thence a regular service of diligences run (during the season—15th June to 15th September) direct to the Baths.

7 m. *Baths of Carratraca. Inns:* *Fonda de Calenco*, clean and comfortable; the *cuisine* is excellent; Bass's pale ale is always on draught. *Fonda del Principe*, also comfortable and well-conducted. *Fonda del Leon de Oro*, the rooms in this hotel are inferior, but the management is good.

Casino, and Café: Ices during the season. No English newspaper. The society is far from select, and gambling goes on in the evening.

Post Office: In the Calle de la Iglesia. Letters delivered late in the evening.

Promenades: La Glorieta and the Alameda are pleasant paseos.

The *Establecimiento* is a handsome modern structure, opened in 1856, and now under the direction of Dr. José Salgado y Guillermo. Read his well-written and exhaustive treatise upon the waters.*

The waters are sulphuretted hydrogen, of the mean temperature of 14° Reaumur. They enjoy great celebrity from their peculiar efficacy in certain female diseases. Syphilitic and rheumatic disorders are also treated here. One department is reserved for lepers, who also derive great benefit from the external use of the waters. From 20 to 30 baths are generally required to effect a cure. No one is allowed to bathe in the stronger water, without having first obtained the permission of the medical superintendent. There are 16 private bath-rooms for patients, two very handsome public marble tanks for those who prefer the old Spanish system of bathing together; and 12 warm-bath rooms, supplied with non-medicinal water, for the general public.

The climate of Carratraca is very salubrious, although not so cool as Ronda and Granada in summer. Open-air balls and concerts are frequently given in the patio adjoining the *Fonda de Calenco*.

* '*Monografía de las Aguas Sulfo, Selenio Hidricas, Arseniadas, &c., de Carratraca*,' Madrid, 1860. It can be bought at the Baths.

Near Carratraca (1½ m.) is a singular cavern discovered in 1821. Obtain guide and torches at the hotel. The entrance is steep and difficult; the glittering effect produced by the lights upon the stalactites and spars, is singularly beautiful. The cavern can only be approached on foot or on horseback.

From Carratraca, Ronda (see Rte. 110) may be reached in 8 hrs. Attend to the provend. Horses and guides may be procured at the hotel.

Another excursion can be made to the old Roman town of Teba, the place from which the Empress Eugenie took her title of Countess of Teba. The salt lake near to Antequera may also be visited (see Rte. 104).

ROUTE 93.

SEVILLE TO HUELVA (55 m.) WITH EXCURSION TO THE CONVENT OF LA RABIDA.

The excellent diligence-road leaves Seville by the Puerta Triana. It passes near the small village of Castilleja de la Cuesta (Pop. 800), where, in a house in the principal street, Hernan Cortes died.

10½ m. *San Lucar la Mayor* (Pop. 2500), built upon an elevated site from whence a fine view is obtained over the wide extent of plain. The fertile country in the neighbourhood was called by the Moors the Garden of Hercules.

12½ m. *Manzanilla*. Pop. 2000. Has no connexion with the sherry wine of the same name.

6½ m. *La Palma*. Pop. 3600. A dull town, but situated in a district of extraordinary fertility.

10½ m. *Niebla*. Pop. 880. The Nipla of the Romans, lies between the rivers Villarasa and Beas. It has

a castle, which was ruined by the French, and a most ancient but dilapidated bridge. It was the chief town of its country or *contado*, under the Moors.

7 m. *San Juan del Puerto* Pop. 2000. A picturesque, whitewashed town, with irregular streets and pleasant neighbourhood. Here Frederick Robert was murdered in 1871; the murderer, Juan Beltran, was not condemned until November, 1876.

8 m. *Huelva*. No Inn. Casa de Huespedes. The town (Pop. 9500) is admirably situated at the confluence of the rivers Odíel and Tinto, and is increasing daily in importance. Some antiquarians read in the word *Huelva*, *Onuba*, "abundance of grape bunches," but Astarloa prefers the Basque, and translates *Wuolba*, "a hill placed under a height." This seaport, the capital of its triangular province, is in constant communication with Portugal, Cadiz, and Seville, sending much fruit and floor-matting to those places. It is the great seat of the sardine fisheries. The water of Huelva is delicious; the vestiges of a Roman aqueduct are still visible. The *modest* motto of this tiny little port is "Portus maris et terre custodia!" A small English mining colony are established here.

An English Vice-Consul is resident. Communication with *Cadiz* in open felucca three times a week. By steamer twice a week.

Huelva has two *Parroquias*: that of St. Pedro is very ancient.

Excursion from Huelva to Palos and La Rabida. Take a boat with four oarsmen. 1 hr.'s row will bring the traveller to *Palos* (Palus Etreplaca), whence Columbus set sail on the 3rd of August, 1492, to discover the New World. His fleet consisted of two caravels, or light vessels without decks, and a third one of larger burden. He was accompanied by 120 persons, including some adventurers of the name of Pinzon, a family not yet extinct in these localities; and to this very port, on March 15, 1493, 7 months and 11 days afterwards, did he return, having realised his grand conception, con-

ferred a new world on his sovereigns, and earned immortality for himself—services soon to be repaid by breach of faith and ingratitude. At Palos, again, Cortes landed in May, 1528, after the conquest of Mexico. By a strange coincidence, Pizarro, the conqueror of Peru, was also here at this moment, commencing that career of conquest, bloodshed, and spoliation, which Cortes was about to close. Pizarro was afterwards assassinated. Three miles from Palos is the *Convent of Santa Maria la Rabida*, a Moorish name so common in Spain, and signifying "frontier or exposed situation," Rabbithah, Rebath, which were defended by the Rabitos; these were the Marabitos, the Morabitos, the Almorabides of Conde, a sort of Ghilzee, or half fanatic soldier-monk, from whom the Spaniards borrowed their knights of Santiago. This convent was ordered, in 1846, to be preserved as a national memorial. Here, in 1484, Columbus, craving charity with his little boy, was received by the Prior Juan Perez de Marchena. This monk alone, when the wisest kings and councils had rejected as visionary the scheme of the discovery of the New World, had the wit to see its probability, the courage to advocate the plan, and the power to prepare the experiment. He must, indeed, share in the glory of the discovery of America, for by his influence alone with Isabel was his protégé Columbus enabled to sail on this expedition. Here also Cortes found shelter on his return from Mexico. Those accomplished Americans, Prescott and Washington Irving, have, with singular grace and propriety, illustrated the age of Ferdinand and Isabel, when their country was discovered.*

[An excursion may be taken to the mines of Rio Tinto. A branch line which brings the mineral from the mine to Huelva is courteously allowed to be made use of by visitors.

* For the best works on its early history, consult catalogue published by Mr. Rich, in London, 1832; or, in the 'Bibliothèque Américaine,' by M. Ternaux, Paris, 1837.

20 m. *Rio Tinto*. The village is built about a mile from the mines: the immediate approach is like a minor infernal region, the road being made of burnt ashes and *scoriae*, and the walls of the houses being composed of lava-like dross. The inhabitants—haggard miners—creep about, fit denizens of such a place. The miners and persons employed are housed in excellent houses constructed by the company, at a cost of about 800 fr., which are let to them at £2 10s. a year. The view from above the church is striking; below lies the village with its *tinged river*, a green coppery stream which winds under a bank of firs, *la mesa de los pinos*, and through a cistus-clad valley. To the l. rises the ragged copper hill wrapt in sulphureous wreaths of smoke, from the bowels of which the river flows out.

The Rio Tinto copper-mines were perfectly well known to the ancients, both Romans and Moors having worked on the N. side of the hill; ancient galleries and shafts are being constantly discovered, and the enormous accumulation of *escoriales* shows to what an extent they carried on operations. Philip V. granted a lease of the mines to Liberto Wolters, a Swede: they reverted to the crown in 1783. Paralysed by the French invasion, they were again farmed (in 1829) to Señor Remisa upon a 20-years' lease. In 1873 they were sold by the Spanish Government for £3,720,000 to an English company, presided by Mr. Matheson. Great reforms have been introduced in the establishment, the production has increased on a very high scale, the best English machinery is employed. A fine iron pier, 700 metres long, constructed by an English engineer, upon the river Odiel, in Huelva, and a branch line, which carries the mineral from the foot of the mine to the pier. These mines are now under the direction of Mr. Carr; about 4000 men are employed at average wages of from 3 to 6 pesetas per day. The company have a force of 100 men, on horseback, recruited out of the *Guardia Civil*, under the command of a captain

of the same, equipped on their own account.

The traveller may follow the ore through every stage of its process, until it becomes pure copper. Entering the shaft, you descend by a well or *pozo*, down a ladder, to an under gallery: the heat increases with the depth, as there is no ventilation; at the bottom the thermometer stands at 80° Fahr., and the stout miners, who drive iron wedges into the rock previously to blasting, work almost naked, the few clothes they have on being perfectly drenched with perspiration; the scene is gloomy, the air close and poisonous, the twinkling flicker of the miners' tapers blue and unearthly; here and there figures, with lamps at their breasts, flit about like the tenants of the halls of Eblis, and disappear by ladders into the deeper workings.

The copper is found in an iron pyrites and yields about 5 per cent. The stactites are very beautiful; for wherever the water trickles through the roof of the gallery, it forms icicles, as it were, of emeralds and amethysts; but these bright colours oxidise in the open air, and are soon changed to a dun brown. When the *Zafra*, or rough ore, is extracted, it is taken to the *Calcination* on the brow of the hill, and is there burnt three times in the open air: the sulphur is sublimated and lost, as it passes off in clouds of smoke; the rough metal, which looks like a sort of iron coke, is next carried to be smelted at houses placed near the stream, by whose water-power the bellows are set in action. The metal is first mixed with equal parts of charcoal and *escoriales*, the ancient ones being preferred, and is then fused with *brezo*, a sort of fuel composed of cistus and rosemary. The iron flows away like lava, and the copper is precipitated into a pan or *copela* below. It is then refined in ovens, or *reverberos*, in which process it loses about a third of its weight; the scum and impurities as they rise to the surface are scraped off with a wooden hoe. The purest copper is, however, obtained from the river itself, which is so highly impregnated with the mineral, that it is supposed to find its source

in some internal undiscovered conduit. Iron bars are placed in wooden troughs, which are immersed in the waters; the *cascara*, or flake of metal, deposited on it is knocked off; the bar is then subjected to the same process until completely eaten away. The water is deadly poisonous, and stains and corrodes everything that it touches.

The antiquarian may visit the celebrated mines of Tharsis, the *Tarshish* of ancient history. This mine is 30 m. from Huelva, and not far from Palos. The galleries by which these mines were worked in ancient times were round and square. The square galleries are believed to be Phœnician and the round Roman. The Tharsis mine has been unworked until about 20 years ago. In the old excavation a lake of sulphurous water had formed, to which people came to bathe. Attention was drawn to the forgotten mine, the water was pumped away, and a great mass of mineral exposed about a thousand yards in length. The depth of the lode seems unknown. It is interesting to note that in the heaps of ancient slag on the surface hardly any trace of copper remains, showing how perfect the process of the ancients was in smelting. Roman and Phœnician remains are constantly found at the Tarshish mine.

A pleasant long walk may be taken to the tiny port of *Cartaya*, to the N. of Huelva: here are built the western Mediterranean small craft, familiar to travellers as '*parejas*,' '*faluchos*,' '*mis-ticos*,' and large dry docks exist.

ROUTE 94.

JEREZ TO ARCOS. 16 m.

An excellent road leads over the plains of *Llanos de Don Carlos*, and *Llanos de Caulina*, to
16 m. Arcos de la Frontera. Pop.

11,000. *Inn*: Posada de Joaquin, in the Plaza.

Arcos rises over the Guadalete at two points, one crowned by a tower, the other by a convent. This steep wild place is inhabited by the true Andalusian *Majos*, who continue to wear their national costume in all its glory. The views from many points are superb. The plains below, being irrigated by the Guadalete, produce abundant crops and fruit. Arcos, Arco Colonia, Arco Briga, was an Iberian town, Briga being equivalent to "city,"—burgh, borough, bury. It was taken by Alonso el Sabio from the Moors, and was called *de la frontera* from its frontier position. Almost impregnable by nature, it was embattled with walls and towers, portions of which remain. The portal of the church of *Santa Maria de la Asuncion* is in excellent Gothic of the Catholic kings. The banners taken at Zahara in 1483 were kept in the *San Pedro*. The Arcos barbs, and their watchful daring riders, are renowned in ancient ballads. They were reared in the plains below, and especially in the once famous Haras of the Carthusians of Jerez.

[From Arcos a pleasant excursion can be made to the little town of *Bornos* (7 m. to the N.E.). This place is celebrated for its salubrious climate, and its picturesque position. It contains a population of 5000.]

ROUTE 95.

SAN LUCAR DE BARRAMEDA TO SAN LUCAR DE GUADIANA, AND THE FRONTIER OF PORTUGAL. 88 m.

The first portion of this equestrian Rte. passes through some of the finest shooting country in Andalusia. *Marismillas* is an excellent preserve.

13 m. *El Palacio de Doña Ana*, a corruption of *Oñana*, was the celebrated sporting seat of the Duque de Medina Sidonia, where he entertained Philip IV. in 1624. In the National Gallery and at the Madrid Gallery there are two pictures by Velasquez, representing this famous entertainment.* [To the N. lies the Coto del Rey (or *Lomo del Grullo*). The shooting-box of this royal preserve was built last century by Francisco Bruno, the alcaide of the alcazar of Seville, under whose jurisdiction these woods and forests are or were. Parties who come with a permission from the *Alcaide* can be lodged in this *Palacio*, as it is here called; which (as often elsewhere) means, in plain English, *cuatro paredes*, four bare walls. A prudent man—*experto crede*—will always send on a galera laden with everything from a cook to a mattress: take especially good wine, for fuel and game alone are to be had. This *coto* is distant 26 m. from Seville, the route runs through Bollullos (10 m.), Aznalcázar (6 m.), Villa Manrique (3½ m.), and El Coto (6½ m.). The ride is wild, running through the *Ajarafe*, "the lilly country." This fertile district, once called the garden of Hercules, was reserved by St. Ferdinand as the lion's share at the capture of Seville. It produced the finest Batican olives of antiquity, and under the Moors was a paradise, but now all is desolation, for the ruins have remained unremoved, unrepared, during the six centuries of neglect and apathy; meanwhile there is not only excellent lodging for owls in the old buildings, but capital cover for game of every kind, which thrive in these wastes, where Nature and her *fera* are left in undisputed possession. No man who is fond of shooting will fail to spend a week, either at the *Coto del Rey*, or that of *Doña Ana*.] Leaving *Doña Ana*, we pass the *Lady of Doña*, a sanctuary dedicated to one of the numberless Virgins of Spain.

20 m. *Almonte*. This place is situated in the "Condado" of Niebla.

* For further details, see 'Bosque de Doña Ana,' 'Demonstraciones que el Duque 8º de Medina Sidonia,' &c., Sevilla, Juan de Cabrera, 1634.

20 m. *Trigueros* (Conistorgis) was the port from whence the ancients shipped the ores of the Sierra Morena (*Montes Marianos*).

7 m. *Gibraleon*, "the hill of Colour"—as the Arabic name signifies, is a decayed old place with a pop. of 2600.

28 m. *San Lucar de Guadiana*, is a poor ill-provided frontier town, on its river of the same name, which divides Spain from Portugal, and which is navigable to the picturesque rock-built town of Mertola.

See *Handbook of Portugal*.

ROUTE 96.

CADIZ TO GIBRALTAR, BY MEDINA SIDONIA. 80½ m.

The road leaves Cadiz by the isthmus of Cortadura. The first place which is passed is

9½ m. *San Fernando*. See Rte. 87. (*From San Fernando there is a regular diligence service to Medina Sidonia, and another to Algeciras via Tarifa*. See Rte. 97. This route is the best; the road is, however, bad, and the journey by steamer to Gibraltar is far preferable.

The old bridge of Suazo is crossed.

10½ m. *Chiclana*. Inn: *Fonda de las Diligencias*, clean and comfortable—good wine. Pop. 12,500. This healthy town is beautifully situated in the midst of a cultivated plain. Here are two well-frequented mineral springs. The water is sulphuretted hydrogen, cold, and used both externally and internally.

The road, upon leaving Chiclana, passes up the vine-clad valley of Lirio to

13½ m. *Medina Sidonia*. Inn: *Posada del Sol*. Pop. 11,000. This town when first approached looks like a pearl

set in silver, on a hill where it cannot be hid. Its white houses, painted railings, orange-groves, and crumbling battlements look most enchanting from afar, but the illusion is dispelled on entering into the city, where all is poverty, decay, and dirt. *Medina Sidonia* (*Medinatu Shidunah*), the city of Sidon, is thought by some to have been the site of the Phœnician Asidon. It gives the title to the ducal house of *Guzman el Bueno*, to whom all lands, lying between the Guadalete and the Guadarrro, were granted for his defence of Tarifa. The city was one of the strongest holds of the family. Here the fascinating Leonora de Guzman, mistress of the chivalrous Alonso XI., and mother of Henry of Trastamara, fled from the vengeance of Alonso's widow and her son Don Pedro. Here again that cruel king, in 1361, imprisoned and put to death his ill-fated wife Blanche of Bourbon,—the Mary Stuart of Spain—like her beautiful, and of suspected chastity; this execution cost Pedro his life and crown, as it furnished to France an ostensible reason for invading Spain, and placing the anti-English Henry of Trastamara on the throne.

10½ m. *Las Casas Viejas*. The neighbourhood is wild, but well cultivated and productive. [Hence a bridle-path leads to the Convent of *Cuerdo* (8 m.). See Index.]

7½ m. *La Cortija de la Jara*.

9½ m. *Los Barrios*. Inn: *Posada del Caballo*, decent. Pop. 2600. At this point the bay of Gibraltar opens to view. The road divides: that to the l. leads to St. Roque and the Rock, that to the rt. to Algeciras.

10 m. *Algeciras*. Inns: *Fonda de España*, the best. English spoken. *Fonda de las Salinas*, good cuisine, English spoken. Saddle-horses can be obtained at either of these hotels.

Steamers to Gibraltar, 5 m., on arrival of the diligence from San Fernando. To Ceuta daily, weather permitting. To Cadiz and Malaga three times a week. Pop. 11,500. This, the *Portus Albus* of the Romans, was the *green* island of the Moors, *Jezirat-ul-Khadra*;

an epithet still preserved in the name of the island opposite, *La Isla Verde*, also called *de las Palomas*. The King of Spain is also King of Algeciras a remnant of its former importance, it being the Moors' key of Spain. It was taken by the gallant Alonso XI., March 24, 1334, after a siege of 20 months, at which foreign crusaders from all Christendom attended. It was the siege of the age, and 40 years afterwards Chaucer describing a true knight, mentions his having been at "Algecir"—a Waterloo, a Trafalgar man. Our chivalrous Edward III. contemplated coming in person to assist Alonso XI., a monarch after his own heart.* The want of every thing in the Castilian camp was terrific; *cosas de España*. Alonso destroyed the Moorish town and fortifications.

Modern rectangular commonplace Algeciras has risen like a Phoenix, having been rebuilt in 1760 by Charles III., and fortified, to be a hornets' nest against Gibraltar, and such it is, swarming with privateers in war-time, and with *guarda costas* or preventive service cutters in peace. The handsome plaza has a fountain erected by Castaños, who was governor here in 1808, when the war of independence broke out. The artist should sketch Gibraltar from near the aqueduct, and *Molino de San Bernardino*. The walk to the waterfalls is picturesque, the cork-trees grand, the picnics pleasant. The distance to Gibraltar is about 5 m. by sea, and 10 m. by land. A steamer crosses the bay daily.

The coast road is intersected by the rivers Guadarranque and Palmones; on crossing the former, on an eminence to the l. is

6 m. *El Rocabillo*, now a farm, the corn growing where once Carteia flourished.

This was the Phœnician *Melcarth* (Melech Kartha—King's-town), the city of Hercules, the type, symbol, and personification of the navigation, colonisation, and civilisation of Tyre (the Phœnicians called it Tartessus, Heracleon). Carteia was afterwards one of the few Greek settlements tolerated in Spain, by their deadly rivals of Tyre. It was sacked by Scipio Africanus, and given (171 B.C.) to the illegitimate children of Roman soldiers by Spanish mothers (Livy, xliii. 3). Here the younger Pompey fled, wounded, after his defeat of Munda, whereupon the Carteians, his former partisans at once proposed giving him up to Cæsar. The remains of an amphitheatre, and the circuit of walls (about 2 miles) may yet be traced. The Moors and Spaniards have alike destroyed the ruins, working them up as a quarry in building Algeciras and San Roque. The coins found here are very beautiful and numerous (see Florez, *Med. i.* 293).*

From El Rocabillo the road crosses the Spanish lines. [Midway, to the rt. the great sea-fight took place between Lælius and Adherbal (Livy xxiii.), and again between Didius and Varus.] Beyond the lines a row of 18 white sentry-boxes stretch across the narrow flat strip of sand, and form the outposts of the Spaniard. Further on, another row of sentry-boxes coloured blue, marks the English boundary of the Rock. The strip of sand between these two parallel lines is called the "Neutral ground," passing which the road is carried over a marsh called "the inundation," which can be instantly laid under water when necessary. At every turn, a well-appointed well-fed sentinel indicates a watchfulness which defies surprise. The town is situated on a shelving ledge: as we enter the defences are multiplied; every bastion is defended

* The 'Chronica de Alonso XI.' gives the Froissart details, the gallant behaviour of the English under the Earls of Derby and Salisbury (Chr. 301), the selfish misconduct of the French under Gaston de Foix, who kept aloof at the critical moment (Chr. 311).

* Consult, for ancient authorities, Ukert (l. 2. 346); 'A Discourse on Carteia,' John Conduit, 4to., London, 1719; and the excellent 'Journey from Gibraltar to Malaga,' Francis Carter, 2 vols., London, 1777; 'Gibraltar Directory,' Captain Gilbard, 1877.

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by another; guns stand out from each embrasure, pregnant with death.

4 m. *Gibraltar*. 1s. a head to land (without luggage) by steamer. *Inns*: Royal Hotel, in the main street, opposite the Exchange, first-class, 14s. a day without extras; Europa Hotel, on the New Mole Parade: both very comfortable. The old-established King's Arms Hotel, at the corner of Commercial Square, has a good cuisine and is more economical, 8s. per head. In the main street are also the Wellington and the Spanish Hotels.

Clubs: Exchange Club, in Commercial Square, well supplied with English newspapers and periodicals. Gibraltar Club, in the City Mill Lane; Garibaldi Club, in Church Street. Visitors are introduced to either club free for 14 days by a member.

Hunt Club: The "Calpe Hunt" has been kept up ever since it was started by Admiral Fleming in 1817. The sport is good, and the covers excellent. The best meets are the first and second Ventas, the Pine Wood, Malaga Road, and Duke of Kent's farm. Apply to the secretary for admission.

Garrison Library: This is an admirable institution, and the resource, *par excellence*, of the Rock. The building was planned by Colonel Drinkwater in 1793, and subsequently completed (at the public expense) by Mr. Pitt. It contains somewhere about 40,000 vols., to which additions are made monthly. The spacious reading-rooms are plentifully supplied with all the leading English papers and periodicals. A special room is set apart for ladies. Officers of the Army and Navy and officials of the garrison are members on payment of a very moderate subscription. A few honorary members are from time to time elected by ballot. Visitors may be admitted, on introduction by members, for a certain number of days, without payment. In one of the rooms is a capital model of the Rock, executed some years ago by officers of the Royal Engineers. An adjoining building, known as the Pavi-

lion, has been attached to the library. It contains Reading and Billiard rooms, and an indifferent restaurant.

Philharmonic Societies: Liceo Calpense: Circo del Recreo; Circo Artistico; Circo Constancia.

Promenade Music: One of the garrison bands play on the charming Alameda on Mondays, Tuesdays, Thursdays and Saturdays: in summer at 9-15 P.M., in winter at 4 P.M.

Theatre: Theatre Royal; an indifferent building. Operas during the autumn. Comedies and dramas during the winter and spring.

Bankers: Archbold, Johnson, and Powers, Main (or Waterport) Street. Correspondents of Messrs. Coutts.

Consuls: *United States of America*, Horatio Jones Sprague, Esq.; *Spain*, Señor Rubi; *Portugal*, Senhor José Benso; *Morocco*, Hadgi Said Quesus.

Medical Men: Dr. Patron; Dr. Stokes.

Surgeon Dentist: Mr. Martinez Bear-Cane.

Wine and Spirit Merchants and Importers of Havana Cigars: D. Geronimo Saccone, in the Market Street, opposite the Police Office. Messrs. J. Andrews, Speed, & Co., Main Street, agents to Messrs. Gonzalez and Byass, of Jerez. Both these firms also act as bankers, &c.

Stationer and Dealer in Fancy Goods: D. Frederico Bossano, in the Calle Real.

Post Office: In Waterport Street. A closed mail between Gibraltar and the United Kingdom (via Madrid and Paris) is despatched and received daily. It takes 4½ days in its transit—postage, under ½ oz., 2½d. Mails are also despatched by homeward-bound steamers.

Letters to Spain must be prepaid in English stamps, under ½ oz. 1d.

Telegrams: Post Office telegrams to

England, France, Spain, and the Continent, International scale of charges. The Eastern Cable Company have their offices in Irish Town, whence messages may be despatched to England and the East.

Couriers: Good guides may be heard of at Montegriffo's livery stables, and at the Livery Stables in Collego Lane.

Hunters and Saddle Horses: At Montegriffo's, opposite the Spanish Pavillion, and at Franco's, whose stables are in the street behind the King's Arms. Hunters, 3 dollars a day; riding-horses, 1 dollar the half-day, and 2 dollars the whole day. Horses for Ronda, Granada, &c., are charged 1½ dollar a day. N.B. Gentlemen who intend to make shooting excursions into the interior of Spain and into Barbary, should consult Mr. Montegriffo, or his nephews, Mr. Peter Montegriffo and Mr. Felix Andorno, as to routes, guides, &c. Mr. Montegriffo is a veteran sportsman, and is always glad to give every information to travellers.

Carriages: Irish cars and four-wheeled carriages, covered and open, ply for hire in Commercial Square, near the Waterport Gate, Church Street and other places. The tariff is 1s., 1s. 6d., and 2s. (Gibraltar currency), according to distance.

Boat Hire: To or from the steamers, 3 reals each person. To Ragged Staff Stairs, 6 reals. To the new mole, 9 reals. By the hour or day a special agreement must be made. Each boat is known by its number.

The Gibraltar system of currency is anomalous and, to strangers, very perplexing. Of late years it has undergone a change, but, the old system having been only partially superseded, confusion seems only to have been made worse confounded. The standard is the dollar (*duro*), the value of which has, by the recent change, been reduced from 50d. to 49d. (par). At this exchange the troops and civil

officers are paid. By the new system accounts are kept in dollars, reals de vellon, and decimos, but the old reckoning by dollars, Gibraltar reals (*reales de plata*, an imaginary coin of the value of 4d. or ½ dollar), and cuartos is still very generally retained. Spanish gold and silver and English copper are the only legal tenders. The gold coins in circulation are the Doblon (*onza*) = 16 dollars (£3 5s. 4d.), the *Doblon d'Isabel* = 5 dollars (£1 0s. 5d.), the 4-dollar piece, 2-dollar piece, and 1-dollar piece. In silver, the dollar, ½ dollar (*escudo*), ¼ dollar* (nominal shilling), ⅛ dollar (sixpence) and ⅞ dollar (threepence) pieces. Pesetas and half-pesetas are also in circulation, but only to a limited extent. In copper, English pence, half-pence, and farthings.

Police Regulations: No one is permitted to enter Gibraltar without first showing a passport. Strict regulations are observed, in regard to all *Foreigners* who visit Gibraltar. None but British subjects can reside on the Rock, without a householder or a consul becoming a security. Permits for provisional residence (granted for 10, 15, or 20 days) must be applied for from the police magistrate by all *American and non-British visitors*.

Hours of Gun-fire: The gates are closed at sunset—a few minutes after the evening gun has been fired, and are not opened until sunrise. See the *Gibraltar Almanack*.

The Rock of Gibraltar was well known to the ancients, but was never inhabited. The Phœnicians called it *Alube*, this the Greeks corrupted into *Καλυβη, Καληνη, Calpe*, which has been interpreted Ca-alpe, the cavern of God, or Cal-be, the watching at night. *Calpe* was the European, and *Abyla* the African pillar of Hercules, the *ne*

* The ¼ dollar piece is like the peseta, only it has the two columns at either side of the Spanish arms, as on the ½ dollar and dollar pieces. This coin is rare in Spain although still current; but in Gibraltar it is abundant and convenient, being of the nominal value of our English shilling.

plus ultra land and sea marks of jealous Phœnician monopoly: here, in the words of Ariosto, was the goal beyond which strangers were never permitted to navigate—"La meta que posse ai prini naviganti Ercolo invitto." The Romans are thought never to have really penetrated beyond these keys of the outer sea, or the Atlantic, before the reign of Augustus. The rock now bears the name of its Berber conqueror *Gebal-Tarik*, the "Hill of Tarik;" he landed here, as Gayangos has demonstrated, on the 30th April, 711. Now, as in those days, the high rocky fronts of each continent remain the two metaphorical pillars of Hercules.

Gibraltar was first taken from the Moors, in 1309, by *Guzman el Bueno*; but they regained it in 1333. It was finally recovered in 1462 by another of the Guzmans, and incorporated with the Spanish crown in 1502. The arms are "gules, a castle or, and a key," it being the *key* of the Straits. The place was much strengthened by Charles V. in 1552, who employed Juan Baut. Calvi, in raising defences against Barbarossa.

Gibraltar, on which our sagacious Cromwell had an eye, was captured during the War of the Succession by Sir George Rooke, July 24, 1704, who attacked it suddenly, and found it garrisoned by only 80 men. Gibraltar was then taken by us in the name of the Archduke Charles. George I. would have given it up at the peace of Utrecht, so little did he estimate its worth, and the nation thought it a "barren rock, an insignificant fort, and a useless charge." So it was again offered to Spain, if she would refuse to sell Florida to Buonaparte.

The siege by France and Spain began 1779, and lasted 4 years. It ended in the repulse of the enemy, whose floating batteries, the invention of the ingenious Mons. d'Arçon,—that could neither be burnt, sunk, nor taken,—were either burnt, sunk, or taken by plain Englishmen who stood to their guns, on the 13th of Sept., 1783.

Old Eliott stood during that glorious day on the "King's Bastion," which was erected in 1773, by Gen. Boyd, who, on laying the first stone, prayed "to live to see it resist the united fleets of Franco and Spain." His prayer was granted; there he died contented, and there he lies buried—"Gloria autem minimè consequuta." A fitting tomb! The rock is now a bright pearl in the Ocean Queen's crown,* though the cost to Great Britain of maintaining it and its garrison is not less than 200,000*l.* per annum. It is, as Burke said, "a post of power, a post of superiority, of connexion, of commerce; one which makes us invaluable to our friends, and dreadful to our enemies." Its importance, as a depôt for coal, has greatly increased since steam navigation. Sir John Jones was sent out in 1840, and under his direction tremendous bastions were made at Europa Point, Ragged Staff, and near the Alameda; while heavier guns were mounted on the mole and elsewhere.

The *New Mole*, constructed by Government at great expense, affords shelter to large war-steamers, which ride in safety within it, while merchant vessels can coal from hulks at anchor in the bay. The harbour requires protection from the S.W. wind, but is entirely defended from the equally dangerous E. wind or Levanter.

The improvements of modern gunnery have called for additional works of strength for the protection of the fortress and harbour. The rock has been scarped in some places to prevent

* *Books on Gibraltar.*—'Description de Gibraltar,' Francisco Perez, 4to., Mad., 1636, or the excellent 'Historia de Gibraltar,' by Ignacio Lopez de Ayala, Mad., 1782. The 'History of the Siege,' by Col. Drinkwater, 1783, republished by Murray, 1844, details the defence, and utter frustration by sea and land of the combined fleets and armies of Spain and France. The 'History of the Herculean Straits,' by Col. James, 2 vols., 4to., London, 1771, is a mass of dull matter, handled in an uncritical manner. 'The Pillars of Hercules,' by Mr. Urquhart, are the *ne plus ultra* of nonsense. See 'Quarterly Review,' No. 172. 'Guide of Gibraltar,' by Captain Gillbard.

steamers boarding it, and additional casemates formed in the rock. A battery is to be made at the old Genoese fort, 320 ft. above the sea, with guns to bear on Algeciras.

During the past few years much activity has been displayed and large sums spent in bringing the fortifications of the Rock up to the mark of modern gunnery. Formidable forts have been erected at the Waterport or North End of the Line Wall, at Ragged-Staff, and at Rosia. These are mounted with 18-ton guns and have shielded embrasures. The defences of the New Mole have been strengthened by a casemate battery; while immediately above, at the north corner of the New Mole Parade, the "Alexandra Battery"—the foundation-stone of which was laid by the Prince of Wales in 1876—is being constructed to carry 35-ton guns. Casemates for heavy ordnance have also been constructed in the Alameda, at the top of Willis's Road, overlooking the town, while others are in course of construction at different points of the Rock. About 30 heavy guns, though of varying calibre, are already in position.

Gibraltar contains a resident population of about 18,000, together with a garrison of from 5000 to 6000 men. It looks more populous than it really is, from the number of sailors on shore during the day, and of military officers, and strangers passing through.

The "Main, or Waterport Street," the aorta of Gibraltar, is the antithesis of a Spanish town. Lions and Britannias dangle over innumerable pot-houses, the foreign names of whose proprietors combine strangely with the Queen's English. "Manuel Jimenez—lodgings and neat liquors." Everything and everybody is in motion; there is no quiet until the hour of midnight approaches, after which no one without a "night pass" is allowed out of doors. All is hurry and scurry during the day, for time is money, and Mammon is the God of Gib., as

the name is vulgarised. Here all creeds and nations meet, and most of them are adepts at the one grand game of beggar my neighbour. *The Sunday is strictly kept as in England.*

The principal square is the "Commercial," one side of which is occupied by the Public Exchange.

Gibraltar has of late years ceased to be the grand *dépôt* it once was for English goods, which formerly were smuggled from hence into Spain, to the great benefit of the Spanish frontier authorities (placed nominally to prevent what they really encouraged), but to the serious injury of Spanish credit and finance. [The tobacco trade, however, still thrives, nay, has even increased, and large quantities of this commodity, either manufactured or in its raw state, are smuggled by the *Spaniards* into Spain. As a means of checking this fruitful source of unpleasantness with the Spanish Government, it is now (1877) proposed by the English Government to establish a Custom-house at Gibraltar. The scheme has, naturally, met with strong opposition from the Gibraltar merchants and traders, who denounce it as an infraction of the privileges of Gibraltar as a free port and an injustice to themselves, who have been induced, on these terms, to embark their capital. Notwithstanding that these remonstrances have some valid ground, there is little doubt that the project will, sooner or later, be carried out.] The rock, which in itself produces nothing and consumes everything, is admirably supplied. Visit its market, close to the Waterport Gate: it infuses life into the Spanish vicinity, which flourishes by furnishing the garrison with vegetables, and other articles of consumption: the beef, however (which is not a thing of Spain, except at certain seasons, when, by the terms of the contract, the succulent beef of Galicia is supplied to the troops only), comes from Barbary. Gibraltar is dear, especially as regards house-rent, wages, and labour of all kinds.

The climate is considered fatal to

children during early dentition; otherwise it is healthy; disagreeable, however, during the prevalence of easterly winds, when a misty vapour hangs over the summit of the Rock, and the nerves of man, monkey, and beast are grievously affected.

The Gibraltar fever, about which doctors have disagreed so much, is most probably endemic. It is called into fatal activity by some autumnal atmospherical peculiarity. The average visitation is about once in every twelve years. The quarantine regulations, especially as regards ships coming from the Havana, Alexandria, and the ports on the opposite African coast, are severe.

The health requirements of Gibraltar have undergone, of late years, very important improvements. Under the auspices of the "Sanitary Commission" an extensive and costly system of drainage and water supply was first carried out in the town, and has been since (1875) extended to the whole of the South District as far as Europa Flats. An apparently inexhaustible supply of water was discovered, some years ago, under the sand of the North Front, just above the sea-level, and this is pumped into the town and upper part of the Rock. It is of fairly good quality, according to recent analyses, except in very dry seasons. It is held by some that this supply should be supplemented, or, indeed, that the fortress might, in case of necessity, be made altogether independent of it, either by deep well boring on the Rock itself, or by a development of the tank system as at Aden. The latter would be a very costly process, if thoroughly carried out; although, as it is, nearly all the average annual rainfall of 27 inches is allowed to escape into the sea. Projects, however, for improving and extending the water supply are, from time to time, engaging the attention of the authorities.

Gibraltar has two bishops: the Anglican Bishop and the Roman Catholic Bishop of Antioch, who is Vicar Apostolic of Gibraltar.

The English Cathedral Church of the Holy Trinity, a grotesque building in the Moorish style, was consecrated in 1832.

The services on Sundays are at 8 A.M. (Holy Communion), 11 A.M., and 6.30 P.M. There are also weekday services. The Roman Catholic Church of *Santa Maria* is poor and paltry. A new Roman Catholic Church, dedicated to the *Sacred Heart*, is in process of completion in the Castle Road. It is a substantial and handsome structure, and is due to the unceasing energies of the Vicar Apostolic. The Presbyterian Church occupies a corner of "Gunnery Parade," and there is a Wesleyan Chapel in Prince Edward's Road. The Jewish Synagogue is curious; the females do not appear, but are hid behind *jalousies*.

The bay of Gibraltar is formed by two headlands, *Europa Point*, on the Rock itself, and *Cabrita Point*, in Spain. The anchorage is not good, and the bay is open and much exposed, especially to S.W. winds. The *Levante*, an E. wind, called the tyrant of Gibraltar, often causes serious losses. The tide rises about 4 ft.

The Rock is 1430 ft. high at its highest point; its circumference is about 6 miles, and its length, from N. to S., about 3 m. It principally consists of grey oolite limestone and marble. It has probably been uplifted at a comparatively recent epoch, as a marine beach exists more than 450 ft. above the sea-level.

The traveller will of course examine the fortifications. The ascent is fatiguing, and it is better to hire horses. First ascend to the castle (*having procured a pass from the Town Major, without which no civilians are admitted to the fortifications**). A master gunner will here take charge of the visitors, to whom a gratuity of half-a-crown or five shillings can be made, according to the number of the

* To visit the Lower Lines a permission from H.E. the Governor is required.

party. The castle is one of the oldest Moorish buildings in Spain, having been erected by Abu-Abul-Hajez in 725. The *Torre de Omenaje* is riddled with shotmarks, the honourable scars of wounds inflicted during the siege. The galleries are here entered; they are tunnelled in tiers along the N. front, and are 2 or 3 miles in extent. The gold of England has been lavished to put iron in the bowels of the earth. But "the glorious defence" made Gibraltar popular, and no money was grudged for defences. These batteries are perhaps more a show of terror than a reality. At the extremity is the "*Hall of St. George*," where Nelson was feasted. A spiral wooden staircase now conducts to the "crow's nest," a ledge of rock which juts out at the extreme N. point of the fortress. Returning, the "*Hall of Lord Cornwallis*" is approached by a staircase also of wood. *Willis's Battery* may next be visited; the flats, which here overhang the precipice, were called *el Salto del Lobo* (Wolf Leap). Afterwards ascend to the *Rock Gun*, placed on the northernmost of the three points. Here at sunrise and sunset is fired a gun, which, "booming slow with sullen roar," speaks the only language which is perfectly understood on both sides of the strait. Here the *feu d'artifice* on the Queen's birthday begins. The effect is very striking; the Rock gun fires first, and then the royal salute goes down the hill by the galleries to Willis's battery, and is afterwards taken up by the troops at the bottom. Next visit the *Signal Tower*, which, under the Spanish rule, was called *El Hacho*, "the torch," because here were lighted the beacons in case of danger. All ships passing the straits are signalled from this station, and reported to the governor below, and thence to "Lloyds," in London. At the signal tower, refreshments (including excellent English ale) are provided by the intelligent sergeant of the Royal Artillery who is in charge. The panorama from *El Hacho* is unrivalled. The mountains of Ronda loom on the northern horizon, Granada's snowy

sierras rise like a shadow to the east, whilst across the straits Ceuta glistens in the sunlight, an African town, now in the possession of Spain, occupying a strong and almost insulated military position at the foot of the mountain ridge (2200 ft. high), which forms the *Abyla*, the "mountain of God," of the Phœnicians, the *Gibel Mo-osa* (hill of Musa) of the Moors, the *Cabo de Bul-lones* of the Spaniard, the "*Ape's Hill*" of the Englishman, and the African pillar of Hercules. Towards the north-west, in the distance, are the hills of Ojen and Sonorra, and the arid summits of *Monte Cuervo*, whilst picturesque Algeciras is seen across the bay, and San Roque rises behind its cork wood to the rt. Gibraltar and the long line of the lower bastions skirt the Rock below, and complete one of the grandest panoramic views to be obtained in Europe.

From the Signal Tower visit *la Silleta*, "the little chair," to which a narrow path formerly led down to Catalan Bay; it was destroyed many years ago to prevent surprises, as Gibraltar was once nearly taken by a party of Spaniards, who crept up this pathway during the night. The S. point of the rock is called O'Hara's Tower (or O'Hara's Folly), from its having been built by that sapient officer to watch the movements of the Spanish fleet at Cadiz; it was soon afterwards struck by lightning, which completed its inutility. The view from this point is also magnificent; it is indeed the sentinel watch-tower of the Mediterranean, that battle-sea of Europe, to visit whose shores must ever, as Dr. Johnson says, be the first object of travel.

St. Michael's Cave may next be visited: (obtain a special permission and key from the Town Major beforehand, and come provided with blue-lights). Here the affairs of honour of the garrison are, or used to be, settled. The stalactite interior presents a fine effect when fully illuminated. The entrance is about 1000 ft. above the sea. It has a large hall, with stalactites reaching from floor to roof, and several

lower caverns. In the *bone breccia* formed in the fissures and caves of the rock, fossil remains of animals, and even of man, have been found.

Now return again to the city, by the admirably engineered zigzag roads. On the way you may have a chance to descry in the distance some of the real lions of "Gib.," *los monos* (the apes) for which Solomon sent to Tarshish (1 Kings x. 22). They haunt the highest points, have no tails, and are perfectly harmless. Like delicate dandies, they are seldom seen except when a Levanter blows; it affects their nerves, and drives them from the inaccessible caverns of the E. side to the W. end of the rock. The oldest and most respectable monkey is said to take command of the rest, and is called by the inhabitants the "town Major." These monkeys rob the gardens when they can, but chiefly subsist on the sweet roots of the Palmitos, and the fruit of the prickly pear. At one time they were unfortunately decreasing in number, but by recent "interesting events" the members of the tribe have been raised to 21.

A second day may be devoted to the lower portion of the Rock. The traveller may begin at "Land's Port," and walk to the head of "Devil's Tongue Battery;" he should then follow the sea or "Line Wall" to the "King's Bastion;" and give a look at the Protestant cathedral where lies Gen. Don, the Balbus, the Augustus of the Rock, which he strengthened and embellished; his bones rest on the site which he so loved and so much benefited.

Now pass out of the "South Port," by the defences built by Charles V. against the Turks, into

The Alameda or Esplanade, formerly called the "red sands," and a burning desert until converted by Gen. Don, in 1814, into a garden of sweets and delight, of geranium trees, and *bella sombras*; and grateful, indeed, is shade on this burning rock: thus Flora is wedded to Mars.

The monuments to Eliott and Wellington are more military than artistic. Here, during winter afternoons and summer evenings, the fair sex listen

to the band, and are gazed at themselves by the red-coated Briton, the turbaned Turk, and the white-robed Moor. Here the cockney, newly imported per P. and O. Steamer from Southampton, may be seen staring at a black date-merchant from Timbuctoo, despising, and being mutually despised by his fellow promenader. The differences of costumes are very curious: a motley masquerade is held in this half-way paseo between Europe, Asia, and Africa, where every man appears in his own dress, and speaks his own language.

To the rt. of the gardens are "Raggedstaff Stairs" (the ragged staff was one of the badges of Burgundian Charles V.); this portion, and all about "Jumper's Battery," has long been, and still is, the weakest part of the Rock; here the English landed under Admiral Rooke. Ascending Scud Hill and Windmill Hill, the dockyard is seen below, and the New Mole, which is still uncompleted. Near this is the shelving bay of *Rosia*, a fresh, wind-blown nook, sometimes 6 degrees cooler than the town. In the vicinity is the Naval Hospital, and the fine buildings called the "South Barracks and Pavilion;" while higher up and farther to the S. are the more recently constructed "Buena Vista" barracks, extending to "Europa Pass."

The extreme end of the Rock is called "Europa Point;" here, under the Spaniards, was a chapel dedicated to *la Virgen de Europa*, the lamp of whose shrine served also as a beacon to mariners. Now a new light-house and batteries have been erected. The "Flats" are an open space for manœuvres and recreation. The road to Europa Point from Commercial Square, is a charming drive through lovely shady glens, filled with villas and gardens; albeit these pretty *Rura in Marte* savour more of the Cockney than Hercules.

Round to the E. of the Point is the cool summer pavilion of the governor, which nestles under beetling cliffs;

below is a cave tunnelled by the waves. Beyond this the rock cannot be passed, as the cliffs rise like walls out of the sea. This side is an entire contrast to the other: all here is solitude and inaccessibility, and Nature has reared her own impregnable bastions.

A boat excursion should be made to Catalan Bay. Among the many caverns of this Calpe, or *caved* mountain, besides St. Michael's Cave (already described) is that called "Beefsteak Cave," which lies above the flats of Europa and savours more of the beefed Briton than of the hungry, religious, water-drinking Spaniard, whose artillery tank at Brewer's barracks below is still called "*Nuns' Well*." The sandy strip, or "neutral ground" has a race-course and cricket-ground, *cosa de Inglaterra*. The view of the Rock from the neutral ground is peculiarly striking.

There is good woodcock shooting in the cork-wood near St. Roque: partridges and wild fowl abound in the vicinity of Estepona, the Richmond of Gibraltar. This town (Pop. 10,000) supplies Gibraltar with fruit and vegetables, and is worth a visit. A fine bull-ring opened in 1877. During the season the hounds meet bi-weekly, and the sport is excellent.

Horseback Excursions. (1.) To *El Convento del Cuervo*—22 miles. 2 days are required for this interesting excursion. Ride out in the afternoon of the first day to *Los Barrios*, 12 m., where sleep at the decent *Posada del Caballo*. Early next morning ride to the convent (10 m.). It was built during the reign of Charles V. as a place of penance for monks convicted of heinous crimes. The dungeons may be visited. The view from the convent is very fine: behind rises the *Sierra del Niño*, and to the N.E. the mountains of Ronda. The ride back to Gibraltar will take about 6 hours.

(2.) To *San Roque*—5 m.

(3.) To *Carteya*—6 m., an early Carthaginian city, remains of Amphitheatre, walls, &c., still exist (see Index).

(4.) To *Jimena*—24 m., where sleep

(Posada, tolerable), and explore its curious caves.

(5.) To *El Convento del Almoraima*, 14 m. and (4 m. farther on) the nobly situated *Castle of Castillar*.

(6.) To *Pedro Alcantara*—14 m., where is an extensive sugar-cane plantation belonging to General Concha.

(7.) To Ceuta, Tangier, and Tetuan. See Rte. 98.

(8.) To Ronda (see Index).

Steam Communications. The P. & O. Packets for Southampton (5 days) are due every Tuesday. With Liverpool (6 days) the communication is more frequent. The steamers of Messrs. Moss & Co., Beby & Co., the Cunard line, and others being constantly in and out of the port. For Glasgow the Anchor line steamers sail at frequent intervals. For London, calling at Malaga, Cadiz, Lisbon, and Vigo, Messrs. John Hall and Co.'s steamers leave about once a week. To Malta, Alexandria, and the East by the P. & O. Packets every Tuesday. For Genoa, Leghorn, Naples, Sicily, the Anchor line and other steamers sail at intervals. The '*Vérité*' and other French vessels sail from Marseilles for Oran and Algiers, calling at Gibraltar, but at uncertain intervals. With the Morocco ports there is communication by a London line of steamers. To Malaga and Cadiz Messrs. Haynes' boats and the '*Adriano*' run three times a week, 8 hrs., fare £1 1s. The '*Hercules*,' '*Lion Belge*,' and '*Jackal*' cross to Tangier several times a week. Spanish steamers for Alicante, Valencia, and Barcelona may be taken at Algeciras.

ROUTE 97.

SAN FERNANDO TO ALGECIRAS AND GIBALTAR, BY TARIFA. 84½ m.

The indifferent carriage-road which leaves San Fernando is traversed by a daily diligence as far as Algeciras

where a steamer takes travellers to Gibraltar on the arrival of the diligence: the service will be continued to Gibraltar as soon as the road round the bay is completed.

The route is the same as Rte. 96 as far as

5 m. *Chiclana* (see p. 343), whence the road soon enters a wild, sandy, aromatic, snake-peopled solitude: to the rt. rises the immortal knoll of *Barrosa*. The country has long remained as it was left after the discomfiture of the Moor, but the new road will soon change its aspect.

When Soult, in 1811, left Seville to relieve Badajoz, an opportunity was offered to the Spaniards of raising the siege of Cadiz, by attacking Victor in the flank. The expedition was in an evil hour entrusted to Manuel de la Peña, a fool, who mismanaged it from beginning to end. In February, 1811, 11,200 Spaniards, 4300 English and Portuguese, were landed at the distant Tarifa, when La Peña, instead of resting at Conil, brought the English to the ground after 24 hours of intense toil and starvation. Graham, contrary to his orders, had injudiciously ceded the command in chief to the Spaniard, who, on arriving in the critical moment, skulked away towards the Santi Petri, ordering Graham to descend from the *Sierra del Puerco*, the real key, to the *Torre Belmeja*, distant nearly a league. The French, who saw the error, made a splendid rush for this important height: but the gallant Gràme, although left alone in the plain with his feeble, starving band, and scarcely having time to form his lines, the rear rank fighting in front, instantly defied the united brigades of Ruffin and Laval, commanded by Victor in person; and having riddled the head of their columns with a deadly fire, then charged with the bayonet in the "old style;" an hour and a half settled the affair by a "sauve qui peut." Victor decamped.

Touching the real truth of this engagement at Barrosa, what says the Duke (Disp. March 25, 1811), to whom Graham had thought it necessary to apologise for the rashness of attacking [Spain.]

with his handful two entire French divisions?—"I congratulate you and your brave troops on the signal victory which you gained on the 5th; I have no doubt whatever that their success would have had the effect of raising the siege of Cadiz, if the Spanish troops had made any effort to assist them.

3 m. *Conil* is passed on the rt. Pop. 3600. Built by Guzman el Bueno, this town was long famous for the extraordinary productiveness of its tunny fisheries. The *Almadraba* (catching), which took place during the months of May and June, used to be a season of great festivity. Formerly 70,000 fish were taken, now scarcely 4000: the Lisbon earthquake of 1755 having thrown up sands on the coast, by which the fish are driven into deeper water. The "*atun escabechado*," or pickled tunny, is the *τρυγεται*, with which Cadiz supplied the Roman epicures. Much sulphur is found in the immediate neighbourhood.

The long, sandy lines of *Trafalgar* are seen in the distance (the Promontorium Junonis of the Romans, the *Taral-al-ghar*—"promontory of the cave"—of the Moors) now stretches towards Tarifa. It was off this cape that the immortal Nelson, *felix opportunitate mortis*, sealed with his life-blood his country's supremacy over the ocean. On the memorable 21st of October, 1805, he commanded 27 small ships of the line and 4 frigates. The French, under Admiral Villeneuve, and Spaniards, under Admiral Gravina, had 33 sail of the line and 7 frigates. Nelson was wounded at a quarter before one, and died on board his beloved "Victory" at 30 minutes past four, P.M., aged 47 years. The Spaniards fought well at Trafalgar: their noble commander, being also mortally wounded, died soon after Nelson. Almost with his last breath he told the English medical man (Dr. Fellows) who was in attendance, that he was going to join Nelson, the "greatest man the world has ever produced."

The road continues through a country, given up to the wild plant and

the insect: earth and air here teem with life, and Nature is busy in her mighty work of creation, heedless of the absence or presence of the larger insect, man; and after crossing a bridge over the Baubat, near the venta, leaving Veger de la Frontera to the l. 6½ m.,

A mile inland is the *Laguna de Janda*. Near this lake, Taric, landing from Africa, April 30, 711, encountered Roderick, the last of the Goths. Here the action commenced, July 19, which was decided July 26, on the Guadalete, near Jerez. This one battle gave Spain to the Moslem; the secret of whose easy conquest lay in the civil dissensions among the Goths, and the aid the invaders obtained from the moneyed Jews, who were persecuted by the Gothic clergy.

14 m. *Va de Tabilla*. Here the track branches; that to the l. leads to the *Trocha*, while a picturesque gorge to the rt., studded with Moorish fragments, leads to the sea-shore. At the tower of *La Peña del Ciervo* (the *Highar Eggel* of the Moors), the coast opens in all its grandeur.

"Where Mauritania's giant shadows frown,
From mountain-cliffs descending sombre
down."

And here let the traveller take breath after the steep ascent, and gaze on the magnificent panorama! Two continents lie before us: we have reached the S.W. extremity of Europe. Africa rises abruptly in a tremendous jumble beyond the straits, backed by the eternal snows of the Atlas range. Yon low sandy headland to the rt. is Trafalgar. Tarifa juts out before us, and the plains of Salado, where the Cross triumphed over the Crescent. The white walls of Tangier glitter (on a clear day) upon the opposite African coast; behind Tangier lies the desert. The separated continents stand aloof. A thousand ships hurry through the straits, laden with the commerce of the world. Beyond that point is the bay of Gibraltar, on whose gray rock—the object of a hundred fights, and bristling with cannon—the flag of England still braves the battle and the breeze. Far in the distance

the blue Mediterranean stretches itself away like a sleeping lake.

It is geologically certain that the two continents were once united, as is proved by the variations of soundings. Tradition declares that the "wonder-working" Hercules (i. e. the Phœnicians) cut a canal between them.

The Moors called the Mediterranean the *White Sea*, *Bahr el Abiad*, and *Bahr Rum*, the *Roman Sea*; they also termed this *Strait*, which our tars have vulgarised into the "Gut," *Bab-az-zakak*, the "gate of the narrow passage." The length of the straits from Cape Spartel to Ceuta in Africa, and from Trafalgar to Europa Point in Spain, is about 40 m. The W. entrance is about 30 m. across, the E. about 20 m.; the narrowest point is at Tarifa, about 10 m. A constant current sets in from the Atlantic at the rate of 2½ m. per hour, and is perceptible 150 m. down to the Cabo de Gata; hence it is very difficult to beat out in a N.W. wind. During a long prevalence of this wind numbers of sailing-vessels are detained, sometimes for weeks together, at the back of the rock and in Gibraltar Bay. Directly a more favourable turn takes place in the wind, many hundred sail may be seen making the attempt to beat through the Straits.

Between *La Peña del Ciervo* and Tarifa lies a plain watered by the brackish Salado, where Walia, in 417, defeated the Vandali Silingi and drove them into Africa. Here also, on the 28th Oct., 1340, the chivalrous Alonso XI. overthrew the united forces of Yusuf I., King of Granada and of Abul-hassan, King of Fez. This victory paved the way for the final triumph of the Cross, as the Moors never recovered the blow. Cannon made at Damascus were used here, for the first time in Europe, as is said by Condé, iii. 133.

17 m. *Tarifa*. Pop. 8300. *Inn*: a decent *casa de Huespedes* in the Calle de Sancho el Bravo. This, the most Moorish town of Andalucia, was the ancient Punic city called *Josa*, which Bochart (Can. i. 477) translates the "Passage;" the Romans called it *Julia*

Traducta: the Moors *Tarif Ibn Malik*, after a Berber chief who was the first to land in Spain. Tarifa bears for arms its castle on waves, with a key at the window; and the motto, "*Sed fuertes en la guerra*," be gallant in fight. Like Calais, it was once a frontier key of great importance. Sancho el Bravo took it in 1232, when Alonso Perez de Guzman, as all others declined, offered to hold this post of danger for a year. The Moors beleaguered it, aided by the Infante Juan, a traitor brother of Sancho's, to whom Alonso's eldest son, aged 9, had been entrusted previously as a page. Juan now brought the boy under the walls, and threatened to kill him if his father would not surrender the place. Alonso drew his dagger and threw it down, exclaiming, "I prefer honour without a son, to a son with dishonour." He retired, and the Prince caused the child to be put to death. A cry of horror ran through the Spanish battlements: Alonso rushed forth, beheld his son's body, and returning to his childless mother, calmly observed, "I feared that the infidel had gained the city." Sancho the King likened him to Abraham, from this parental sacrifice, and honoured him with the name, "*El Bueno*." The Good (*Guzman*, *Gutman*, *Goodman*). He became the founder of the princely Dukes of Medina Sidonia, now merged by marriage in the Villafrañcas.

The town is nearly quadrangular: the narrow and tortuous streets are enclosed by Moorish walls. The Alameda runs under the S. range, between the town and the sea. The *Alcazar*, a genuine Moorish castle, lies to the E., just within the walls. The site of the above-mentioned murder is marked by a more modern tower—called *La Torre de Guzman*.

The "Lions" of Tarifa are the women, who are proverbial for *gracia y meneo*. They continue to wear the *mantilla* as the Arabs do the *boorko*, in which only one eye is discovered; that however is generally a piercer, and as it peeps out from the sable veil like a star, beauty is concentrated into one focus of light and meaning. These *tapadas*, being all dressed alike, are most effectually

concealed, insomuch that husbands have actually been detected making love to their own wives by mistake.

The crumbling walls of Tarifa might be battered with its oranges, which although the smallest, are beyond comparison the sweetest in Spain, but defended by brave men, they have defied the ball and bomb. Soult attempted to take it, but it was bravely defended by Gen. Campbell.

Gough in a good hour came up with his 87th, the "Eagle-catchers," and with his 500 men, beat back 1800 picked Frenchmen in a manner "surpassing all praise." Victor, *Victus* as usual, retreated silently in the night, leaving behind all his artillery and stores. This great glory and that astounding failure were such as even the Duke had not ventured to calculate on: he had disapproved of the defence, because, although "we had a right to expect that our officers and troops will perform their *duty* on every occasion, we had no right to expect that a comparatively small number would be able to hold Tarifa, commanded as it is at short distances, and entailed in every direction, and unprovided with artillery, and the walls scarcely cannon-proof. The enemy, however, retired with disgrace, infinitely to the honour of the brave troops who defended Tarifa." (Disp., Feb. 1, 1812.) The English not only defended but repaired the breach. Their masonry is good, and their inscription, if not classical, at least tells the truth: "*Hanc partem muri a Gallis obsidentibus dirutum, Britanni defensores construxerunt, 1812.*"

The real strength of Tarifa consists in the rocky island which projects into the sea, on which a fortress has long been building. There is a good light-house, 135 ft. high, visible for 30 m., and a small sheltered bay. This castle commands the straits under some circumstances, when ships are obliged to pass within the range of the batteries, and if they do not hoist colours are at once fired into, especially those coming from Gibraltar.

The ride to Algeciras over the mountain is glorious; the views are splendid

The wild forest, through which the Guadalmacil boils and leaps, is worthy of Salvator Rosa. Gibraltar and its beautiful bay are soon seen through the bleeding branches of the stripped cork-trees, which are here fringed with delicate ferns. The grand Rock crouches *a guisa de Leon cuando se posa*.

Between Tarifa and Algeciras on the 9th June, 1801, the gallant Saumarez attacked and partially destroyed the combined French and Spanish fleets under Linois; the enemy consisted of 10 sail, the English of 6.

15 m. *Algeciras*. Inn: Fonda de España. (For description of Algeciras, and the route to Gibraltar see preceding Rte.)

10 m. *Gibraltar*. (See preceding Rte.)

possession of Portugal from 1485 to 1640, in which year it was annexed to the crown of Castile. Its northern extremity, now called *Punta de Africa*, was one of the pillars of Hercules. It is strongly fortified, especially on the land side, and is well garrisoned for Spain. It is an important *presidio* or Spanish military prison; all the Spaniards, the guards as well as the guarded, are moreover confined to their rock—kept in *presidio* by the Moors, who shoot at them whenever they stir beyond their defences. At the foot of the citadel are some Roman remains; the walls and gates are very remarkable. From Ceuta the Moors embarked on their invasion of Spain. Its port also formed the basis of Spain's military operations against Morocco in 1859-60. The town itself is dull but clean, and paved in a mosaic pattern. It receives its chief supplies from Malaga and Algeciras.

Spain possesses, besides Ceuta, the following convict stations upon, or in the vicinity of, the African coast, viz., Alhucemas, Melilla, Peñon de Velez, and the Islas Chafarinas, accessible from Malaga 3 times a month.

ROUTE 98.

GIBRALTAR TO CEUTA, TANGIER, TETUAN, &c.

No one should omit to make the following delightful excursions.

(1) *Excursion to Ceuta*.—This opposite rock to Gibraltar is the Botany Bay of Spaniards. Occasional steamers from Gibraltar direct. From Algeciras daily, weather permitting. Faluchos bi-weekly, accommodation rough. In times of anticipated *pronunciamientos* (as in July, 1868), a special permission to land at Ceuta is necessary.

Ceuta. Inn: Fonda Italiana. Pop.: civilians, 15,000; convicts, 3500; troops, 3500.

Passports required to land at Ceuta. They are returned when you embark.

Ceuta, *Sebta*, is a corruption of "septem," so called from the seven hills upon which it is built. It was in the

(2) *Excursion to Tangier*.—Steamers leave Gibraltar several times a week for Tangier, making the passage in about 3½ hours. The passage across the straits is agreeable, although the strong currents in the centre often occasion a heavy sea. The Bay of Tangier is soon entered; to the l. is Cape Malabatte, to the rt. Cape Spartel. There is, at present, no mole nor landing-place, so passengers must first enter boats to approach the strand, and then make use of the backs of the Tangerine porters, who will wade with them ashore. It has been recently stated that the Emperor of Morocco has so far yielded to representations as to give the necessary sanction for the erection of a mole. If so, it is hoped the work will shortly be commenced.

Tangier. Inns: The Victoria Hotel, kept by Mr. Martin, a gentleman of colour, formerly in the service of the Duke of Edinburgh as steward on board His Royal Highness's ship.

Very comfortable accommodation, but dear. The proprietor has also a delightfully situated *Carmen* outside the town, which can be especially recommended as a cool summer residence. Brugaud's hotel, where the cuisine is good, and Hadida's hotel, which is well reported of.

English Minister: Sir John H. Drummond Hay, K.C.B. *English Consul*: Mr. Horace Philips White. *United States Consul*: Mr. Mathews.

Church of England Service on Sundays at the English Consulate.

Money.—The usual Morocco coins are the bontki, the metjal, and the derham (or onza). Spanish coin is the general currency, but French money also circulates. The following is a table of the Moorish currency reduced into English money:—

Morocco coins.	s.	d.
Bontki	=	8 4
$\frac{1}{2}$ Bontki	=	4 2
Metjal	=	1 3
Aschrandjonk	=	3 $\frac{1}{2}$
Onza (or derham)	=	1 $\frac{1}{2}$
Blankio (or mozuna)	=	$\frac{1}{2}$
Flous	=	$\frac{1}{16}$

Tangier (Pop. 10,000) is the capital of the Pacha-lik, or province of Haubab, and the residence of foreign ministers and consuls to the court of Morocco. Tandja, the "city protected by the Lord"—near which was the Roman *Tingis*—fell into the hands of the Portuguese in 1485, from whom it passed to the English crown in 1662, having formed part of the dowry of Catherine of Braganza, the Portuguese wife of Charles II. It was given up by England in 1684. The principal street commences at the *Bab-el-Marsa* (the "gate of the marine"), and terminates with the *Bab-el-Sok* (the "gate of the market-place"). Visit the *Sok* or market-place, especially on Thursdays and Sundays early. The scene is most curious and picturesque. Visit also the Alcazar, the Roman bridge outside the town, the Swedish and Belgian consuls' gardens, and the villa of Mustafa Dicali. The palace of the Busha may also be visited; ladies can enter the harem. Notice both here

and in Tetuan the unequalled loveliness of the daughters of Israel—the eyes, the feet, the whole contour of these lovely Rebeccas are matchless. At Tangier eat the small delicate oysters, and the red mullet (called by the Moors "the sultan of fishes"). Turtles also abound, and the salmon of the River Omner-Bia is excellent.

(3) *Excursion from Tangier to Tetuan*.—This interesting and perfectly safe excursion can be made with either camels, mules, or horses. Distance, 45 m. Apply to the English or U. S. A. consul for an escort, to whom 2 dollars per day (his horse included) must be paid. Guide, 2 dollars a day; camels, mules, or horses, 1 dollar a day each animal. The soldier is responsible with his life for the safe return of his charge; he is usually selected from the sultan's body-guard. The journey can be made in one day in summer, but in winter it will be necessary to sleep at El Fondak. Leaving at 6 a.m. in summer, El Fondak may be reached at 1, and Tetuan at 6 p.m. The road lies across the fertile and well-wooded plains of Barbary, which supply the Rock with its beef, mutton, and game. Wild boars are very numerous, monkeys abound, and the hyena, jackal, gazelle, and ostrich are also to be met with.

Tetuan. Inn: there is no regular hotel, but lodgings may be procured at the house of Solomon Nathan, who resides in the Jews' Quarter.

English Consul (acting): Mr. Isaac S. Nahon.

Tetuan contains a population of 22,000 (14,000 Moors, 7500 Jews, and 500 Spaniards). The city rises on the steep slopes of hills, and is backed by the Riff range: it was founded in 1492 by the refugees from Granada, many of whose direct descendants still retain the title-deeds of their ancestors' Andalucian estates, and the keys of their houses in Granada, which they hope once more to use when they return to their former homes. A Tetuanese may be taken as a fair type of what a Spanish Moor was in days past. Visit the markets and bazars, and the Kaid in the Alcazar. The Chozas, and

gardens of the wealthy Moors may also be visited.

(4) *Excursion from Tangier to Larache and Casablanca.*—5 days. Escort and guide required.

This interesting excursion must not be made before the middle of September, on account of the fever, which, however, usually disappears with the intense heats of July and August.

The first day's ride will bring you to 28 m. *Arzilla*. *Inn*: kept by a Jew, who acts as British consular agent. Pop. 2600. *Arzilla* may be made head-quarters for wild-boar and partridge shooting. Sleep here and proceed the next day to

30 m. *Larache*. *Inn*, kept by a Jew. Pop. 5000. *English Vice-Consul*: Mr. Joseph Imossi. Near *Larache* is a large fresh-water lake, 40 m. in circumference, situated in the midst of a perfectly level plain; its marshy shores swarm with wild-fowl, flamingoes, partridges, and other game. Snipes breed here during the summer months.

From *Larache* the track passes near the lake, and through an interesting country abounding in game to

30 m. *The castle and town of Medhia*. No *Inn*. Sleep at the house of a Jew. Visit the castle for the view: obs. the cannon taken by the Moors from the Portuguese.

Thence, continuing the route, the walls of the holy city of

16 m. *Salle*, Pop. 23,000, are skirted. No Christian is permitted to enter within its walls.

Crossing the River *Rabat*, we now reach

2 m. *Rabat*. No *Inn*. Lodgings may be obtained at the house of any respectable Jew. Pop. 12,000. *English Vice-Consul*: Mr. John Frost. Excellent wild-boar shooting in the neighbourhood.

Hence the port of *Casablanca* can be reached by sea in 5 hrs., or by land in 12 hrs.

40 m. *Casablanca*. *Inn*: Hotel de Rafael Lito, a native of Gibraltar. Pop. 12,000. Steamers and sailing-vessels frequently leave *Casablanca*, for Gibraltar and other Spanish ports.

English Consulates: Mr. R. Drummond Hay is consul at *Mogador*; Mr. George P. Hunst vice-consul at *Saffee*, and Mr. John Lapeen, vice-consul at *Dar-el-Baida*.

SECTION VI.

RONDA AND GRANADA.

THE districts both of Ronda and Granada are an Alpine interchange of hill and valley: although only separated a few leagues from the plains and coasts of Seville and Malaga, the difference of climate and geography is most striking; thus, while the barley harvests are over in the *tierra caliente* about the middle of May, the crops in the *Vega* of Granada are green in June. These mountains form the barrier which divides the central zone from the southern, and are a sort of offshoot from the great Sierra Morena chain. Temperate Ronda and delightful Granada are consequently much resorted to in summer, by the parched inhabitants of the hotter districts.

The *Serranía de Ronda* is a jumble of mountains, in which Ronda is the centre and capital. It lies to the E. of the basin of the Guadalquivir, and between the sea and the kingdom of Granada. Ronda, elevated amidst its mountains, enjoys at once the fresh breezes from the sea and the open country; the air is pure and bracing: thus, in summer, the mornings and evenings are cool, although the thermometer in the shade reaches 80° at mid-day.

The roads are steep, rugged, and bad: many are scarcely practicable even for mules. The *posadas* are not much better than the roads, and suit the iron frames, and oil-and-garlic *illia* and digestions of the smugglers and robbers, who delight, like the *chamois*, in hard fare and precipices. The traveller must attend to the provend.

Ronda and Granada are good central spots for excursions. Their snowy sierras are river-sources for the *tierras calientes*, and the fruits and vegetation in the fresh hills are those of Switzerland; thus to the botanist is offered a range from the hardest lichen of the Alps, down to the orange and sugar-cane in the maritime strips. This *serranía* is best seen in the summer.

The natural strength of this country has from time immemorial suggested sites for "hill-forts," the type of which is clearly Oriental: they are perched everywhere like eagles' nests on the heights, and exactly where a painter would place them for a picture, and are the homes of brave highlanders, who were once the robbers, and are now the smugglers of the Peninsula. They formed also the raw material of the *guerrillero*, who has always been recruited from the robber-bands of Spain. The war-whoop, during the Carlist struggle, was "*Viva Fernando y vamos robando*." The French, during the Peninsular war, were so constantly beaten back by these sharpshooters, that they became very shy of attacking hornets' nests fuller of lead than gold.

The Spanish smuggler, so far from feeling himself to be a criminal or degraded, enjoys in his country the brilliant reputation which attends daring personal adventure, among a people proud of individual prowess. He is the model of the sculptor and artist, and sings the well-known Seguidilla: "*Yo que soy contrabandista, yo ho!*" to the delight of old and young, from the Straits to the Bidasoa, tide-waiters not excepted. In his real character he is welcome in every village: he brings sugar and snuff for the curate, money

and cigars for the attorney, ribbons and gossip for the women. He is magnificently dressed in *majo* costume, and carries his retaco (blunderbuss) in his hand. He is bold and resolute. "None but the brave deserve the fair." He is a good rider and shot, swears and smokes like a man, and knows every inch of the intricate country, wood or water, hill or dale.

The expensive preventive service of *Resguardos*, *Carabineros*, &c., which is everywhere established in order to put down the smuggler, in reality rather assists him than otherwise. The *empleados* of all kinds receive a very small salary, and it is impossible to resist the temptation of making in one evening more than a six-month's pay; practically the custom-house officers receive their emoluments from the smuggler, and only worry inoffensive travellers, or in a word, all who do not pay them hush-money.

The traveller near Gibraltar will see enough of the *Contrabandista Rondeño*, and a fine fellow he is: a cigar and a bota of wine open his heart at the *Venta* fire-side, and he likes and trusts an Englishman. The *Contrabandista* of Ronda is one of the most picturesque of his numerous class in a locality where "everybody smuggles."

The kingdom of Granada is about 240 miles long, by 30 to 80 miles broad. The area contains about 9000 sq. miles. The *Sierra Nevada*, with its diadem of snow, rises nearly 12,000 ft. above the sea-level. Thus, under a latitude of 39°, eternal snow and the blood-heat of Africa are combined; hence every variety of production, from the hardest lichen to the cotton-plant, indigo, and sugar-cane. The snowy range is a perpetual alembic of fertilising water; the hotter the weather the greater is the melting in the snowy regions above. The hemp is the finest in the world, and the succession of the crops never ceases. The Alpine range of the *Alpujarras*, grand beyond description, is the Switzerland of Spain; it is pregnant with interest alike to the geologist, the artist, and the botanist.

The name Granada is a corruption from *Karnáttah*, the ancient fortress of Phœnician origin. The prefix *car* occurs in many cities built on an eminence, e. g. Carthago, Carteia, Carmona, Cartama. *Nata* has been interpreted by some as "stranger," and by others as the name of a local goddess.

The conquests of Jaime I. in Valencia, and of St. Ferdinand in Andalusia, ruinous elsewhere to the Moorish cause, created the prosperity of Granada, which became the asylum of every Moslem from other parts of Spain. Ibnu-l-ahmar, "the red man," was the founder of this kingdom. This talented prince, dying in 1273, was succeeded by two equally able rulers, by whom was erected the *Alhambra*, the fortress-palace, which Moors have delighted to adorn, and Spaniards to disfigure.

The city of Granada, under the Moors, contained half a million souls. The date of its conquest by the Christians is January 2, 1492, when the banner of Ferdinand of Castile first floated on the towers of the *Alhambra*. A Christian woman was the cause of its downfall. Her name was Isabel de Solis, daughter of the Governor of Martos, who, being taken prisoner by the Moors, became the favourite wife of Abú-l-hasan, king of Granada. Her Moorish appellation is Zoraya, "morning star," in allusion to her surpassing beauty, on account of which 'Ayesah, another wife and also a cousin of Abú-l-hasan, became jealous of her rival, and the court became divided into two parties. The *Zegrís* (*Thegrims*, the people who came from the province of Aragon) espoused her faction, and the *Abencerrages* (the Beni Cerraj, "children of the saddle" or "palace") aided Zoraya. In June, 1482, Abú-Abdilla (corrupted by the Spaniards into *Boabdil*), son of Abú-l-hasan by 'Ayesah, dethroned his father. He was also called by the Moors *As-Saghir*, the younger—the less (whence the Spanish term, *el Rey chico*), to distinguish him from Abú-l-hasan, his father. Thus the Moorish house was divided against itself, just when Castile and Aragon were united under Ferdinand and Isabel. On the *Rey*

chico's being taken prisoner at Lucena in 1483, the old king returned and, being blind, abdicated in favour of his brother, Mohamed XII., called *Az-zaghal*, the valiant. Boabdil now became a vassal of Ferdinand, and at length, after a long siege, surrendered himself and his kingdom. The Spaniards subsequently violated most of their pledges and capitulations, and Cardinal Ximenez proceeded to convert the Moors to Christianity by fire and sword; they naturally rebelled, and were then put down without mercy. Again they were crushed by John of Austria, and finally expelled, in 1610, by Philip III., as the Protestants afterwards were by Louis XIV.

The details of the conquest of Granada must be looked for in Prescott's able work and Bernaldez's '*Historia de los Reyes Catolicos.*' The *effects* are less understood. The possession of the Moors, the *apparent* weakness of Spain, was in fact the secret of her strength. Then all parties, as in their private juntas, united to pull down the holder of power, and when that was accomplished, fell to loggerheads with each other, quarrelling for the spoil. Read, in the *Alhambra*, the legend tales of the Moors, and the ballad romances of the old days of Crusade. The melancholy retrogression of two once noble nations increases the interest of these relics of better times, which have drifted down like the spars of storm-wrecked battle-ships. In this contrast between former pride of place and present nothingness, our sympathy, as we tread the lonely *Alhambra*, is with the Moor. Granada is still the chosen land of romance. The tale of *Auld lang syne* re-echoes through her lonely myrtle courts, and the many flowers which still enamel the well-kept Generalife attest that a garden of Eden must *once* have smiled.

The best time for visiting Granada, and for making mountain excursions in the serrania of Ronda and Granada, is from April to October.

The local and county histories, and other works referring to the important events and "romance" of Granada, are infinite.*

* For further details, consult '*Relaciones del Reino de Granada,*' by Baeza, Mad., 1868. '*Historia de Granada,*' Lafuente, Alcantara; '*Granada y sus Monumentos Arabes,*' Jose y Manuel Oliver, Malaga, 1875; '*Descripcion de Granada, Sevilla y Cordova,*' R. Contreras, Granada, 1875. Of engraved works of the *Alhambra*, the first was '*Antigüedades Arabes,*' 4to., s. d. about 1735; a second and folio edition was published in 1804. The Arabic inscriptions were poorly translated by Pablo Lozano. The '*Souvenirs de Granada,*' '*Essai,*' and other works, par M. Girault de Prangey, Paris, 1837; the '*Erinnerungen*' of Wilhelm von Gail, Munich; and even the splendid work of F. M. Hessemer, Berlin, 1836, 4to., fade before the English publication by Owen Jones, '*Plans of the Alhambra,*' London, 1842. The scrupulous architectural and artistical accuracy is rivalled by the gorgeous execution. The value of the engravings is enhanced by a masterly history of Granada, and by really accurate translations from the Arabic inscriptions by Gayangos. The substance of the former with woodcuts, and the whole of the latter, have been thrown by Owen Jones into his '*Alhambra Handbook*' for the Crystal Palace.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
103 Madrid to <i>Granada</i> , by <i>Cordova</i> , Rail; or by <i>Menjibar</i> and <i>Jaen</i> . Ascent of the <i>Sierra Nevada</i> . Diligence	362	110 <i>Malaga</i> to <i>Ronda</i> , by <i>Gobantes</i> . Rail and Diligence ..	409
103A Madrid to <i>Granada</i> , by <i>Cordova</i> and <i>Bobadilla</i>	396	111 <i>Ronda</i> to <i>Gibraltar</i> , by <i>Gaucin</i> and <i>San Roque</i> . Horseback	413
104 <i>Seville</i> to <i>Granada</i> , by <i>Utrera</i> , <i>Marchena</i> , <i>Osuna</i> , <i>La Roda</i> , and <i>Antequera</i> . Diligence and Rail	396	112 <i>Ronda</i> to <i>Seville</i> , by <i>Otrera</i> and <i>Moron</i> . Horseback and Rail	414
105 <i>Seville</i> to <i>Carmona</i> , by <i>Alcala de Guadaira</i> . Rail	398	113 <i>Ronda</i> to <i>Seville</i> , by <i>Zahara</i> and <i>Coronil</i> . Horseback and Rail	415
106 <i>Cordova</i> to <i>Malaga</i> , by <i>Montilla</i> . Rail	399	114 <i>Granada</i> to <i>Motril</i> . Diligence	415
107 <i>Malaga</i> to <i>Gibraltar</i> , by <i>Marbella</i> and <i>Estepona</i> . Diligence-road	406	115 <i>Granada</i> to <i>Almeria</i> , by <i>Guadix</i> . Diligence	416
109 <i>Malaga</i> to <i>Granada</i> , by <i>Loja</i> and <i>Alhama</i> . Rail and Diligence	408	116 <i>Granada</i> to <i>Adra</i> , by <i>Lanjaron</i> . Carriage-road	418
		117 <i>Adra</i> to <i>Malaga</i> , by <i>Motril</i> and <i>Almuñecar</i> . Diligence-road	419

ROUTE 103.

MADRID TO GRANADA BY CORDOVA,
RAIL; AND MENJIBAR, DILIGENCE.
274 m.

For detailed description of route as far as *Alcazar de San Juan*, see Rte. 123. From *Alcazar* to *Cordova*, see Rte. 85. From *Cordova* to *Granada*, see Rte. 103A. When the journey to *Granada* is made by rail, two hours more are employed than by diligence; but it is preferable to choose this route, especially in the summer months, on account of the sun and dust. The road through which the diligence passes is flat and uninteresting.

The stations are—

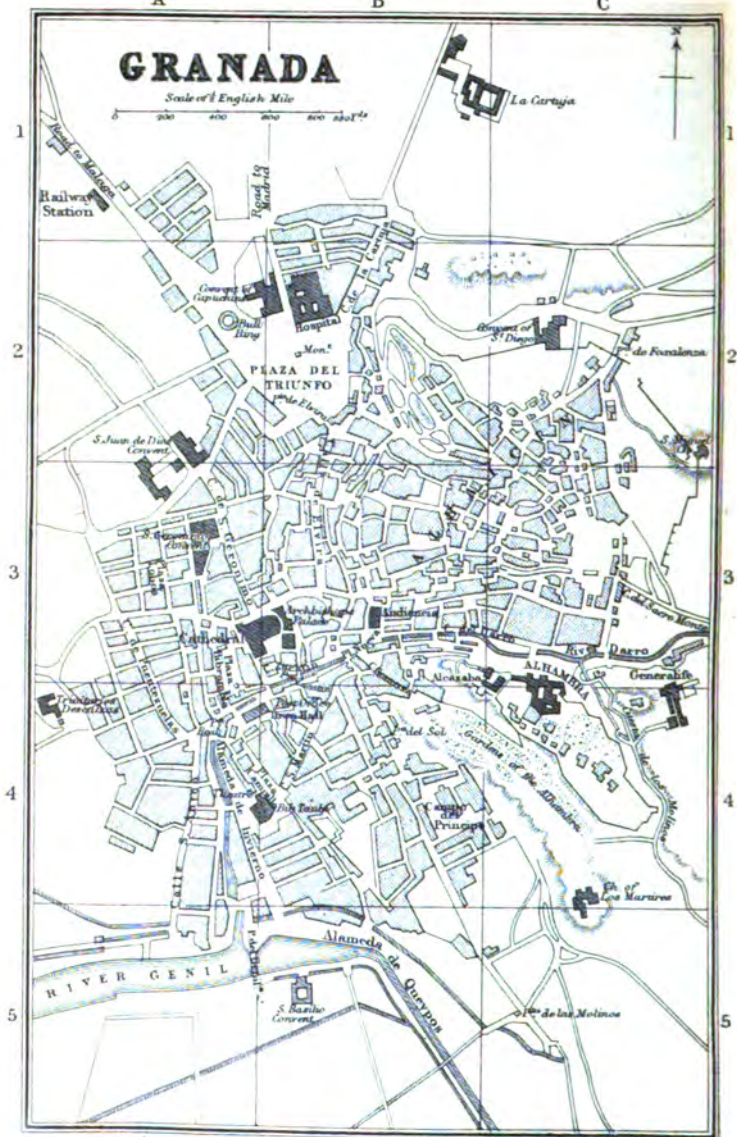
9 m. *Getafe* Stat.
2 m. *Santa Paula* Stat.
2½ m. *Pinto* Stat.
3½ m. *Valdemoro* Stat.
4½ m. *Cienpозuelos* Stat.
9½ m. *Aranjuez* Stat.
9½ m. *Castillejo* Junct. Stat. (Change trains for *Toledo*.)
5½ m. *Villasequilla* Stat.

6½ m. *Huerta* Stat.
11½ m. *Tembleque* Stat.
11½ m. *Villacañes* Stat.
8½ m. *Quero* Stat.
8½ m. *Alcazar de San Juan* Junct. Stat. (Buffet). Here the line to *Alicante*, *Valencia*, and *Murcia* branch to the l. (Rte. 123.)
16 m. *Argamasilla* Stat.
13 m. *Manzanares* Junct. Stat. Here the line to *Ciudad Real* and *Portugal* branches to the rt.
17½ m. *Valdepeñas* Stat.
8½ m. *Santa Cruz de Mudela* Stat.
10½ m. *Almuradiel* Stat.
6½ m. *Venta de Cardenas* Stat.
7½ m. *Santa Elena* Stat.
10 m. *Filches* Stat.
7 m. *Vadollano* Stat. for *Linares*.
6 m. *Baeza* Stat.
8½ m. *Javalquinto* Stat.
4½ m. *Menjibar* Stat. (Buffet).
Change for *Granada*; secure your places at *Madrid*. The diligence-road (camino real) thence to *Jaen* passes through an uninteresting country, cold and wind-blown in winter, calcined and dusty in summer.
13½ m. *Jaen*. Inn: *Fonda de Europa*,

GRANADA

Scale of 1 English Mile

0 200 400 600 800 1000



in the Plaza del Mercádo; a clean and comfortable inn. Pop. 22,000. Jaen (*Jayján*) was a little independent kingdom under the Moors, consisting of 268 square leagues. *Gien*, in Arabic, is said to signify fertility. Its position is most picturesque; the castle standing like a sentinel commands the gorge of the mountain approach from Granada. The surrounding jumble of mountains is called *del Viento*, *La Pandera*, and *Jabalruz*. The two latter are the local barometers. Thus says the proverb—

*Cuando Jabalruz tiene capuz
Y la Pandera montera,
Lloceira aunque Dios no quiera.*

Jaen is a bishopric conjointly with Baeza. The cathedral is built after the style of its metropolitan at Granada and Malaga. It was originally a mosque, which was pulled down in 1492, the present edifice having been commenced in 1532 by Pedro de Valdelvira. The plan (in the Græco-Roman style) is noble and regular, the W. façade standing between two fine towers. The sacristy and *Sagrario* are elegant. Notice the silver custodia by Juan Ruiz, and the statue of San Eufasio. The grand relic of Jaen is *El Santo Rostro*, or the Santa Faz, a Holy Face of our Saviour, impressed on the handkerchief of *la Veronica*, which is said to have been lent to the suffering Saviour on the road to Calvary. It was borne by St. Ferdinand at the head of his army. It is shown to the public on Good Friday, and on the day of the Ascension of the Virgin: to great personages it is privately shown on other occasions.

Visit the old Gothic Church of *San Julian*, also the Church of *San Miquel*, where obs. the fine portal by Valdelvira.

The charming Alameda commands splendid views over the surrounding Alps. The *Fuente de la Magdalena* can also be visited; it bursts from the rock as if struck by the wand of Moses. The walk to the mineral springs near the *Jabalruz* (1½ m.) is delightful. Jaen surrendered itself to St. Ferdinand in 1246. Here it was that Ferdinand IV. suddenly died (aged 25),

on the 7th Sept., 1312, having been summoned to appear before the judgment-seat of God upon that day, by two brothers, Juan and Pedro Carvajal, who were executed *thirty* days before by order of the King, without sufficient evidence of guilt having been brought home to them. Ferdinand having thus died as predicted, is called *El Emplazado*, "the cited one."

The road to Granada was opened in 1828. The first portion runs through a well-watered valley full of figs, pomegranates, apricot-trees, and vineyards. The gorge then becomes wilder and narrower, and is carried through the *Puerta de Arenas*, the sandy gate of Granada, by a tunnel 35 yards long.

22½ m. *Campillo de Arenas*. Pop. 1200.

The road continues through wild mountain scenery, with here and there a farm-house surrounded by its luxuriant *huerta*, to beautiful Granada, which it enters by the Plaza del Triunfo.

GRANADA.

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§ 1. HOTELS, CAFÉS, CASINO, CONSULS, THEATRES, POST AND TELEGRAPH, BATHS, CARRIAGES, GUIDES, SHOPS.

31 m. GRANADA. The station is half-an-hour's drive to the Alhambra. *Hotels*: Fonda de los Siete Suelos; beautifully situated upon the Alhambra Hill. Fonda de Washington Irving, on the Alhambra Hill, immediately facing the Siete Suelos Hotel; charges at both these hotels, 40 reals per day. Engage rooms beforehand at the hotels on the hill. Fonda de la Victoria, on the Puerta Real, in the centre of the

town, kept by the proprietor of the *Siete Suelos*. *Fonda de la Alameda*, in the town, upon the Alameda and the *Carrera de Genil*. *Fonda de Europa*, near the *Victoria*. *Fonda de Minerva*, on the *Carrera de Genil*, third-rate in accommodation. The hotels in the town are much more reasonable in their charges—24 to 30 reals a day. N.B. Families intending to reside in Granada may take furnished villas, in the immediate vicinity of the Alhambra, by the month or year. Such houses are known as *Carmenes* (from the Arabic word *Karm*, a vineyard). Any respectable guide will inform travellers of those *Carmenes* which are unoccupied.

Cafés: *El Suizo*, on the *Puerta Real*; *del Comercio*; *De los Dos Amigos*, on the *Campillo*. The excellent old-established *cafés* *Del Leon* and *Del Callejon*, in the *Calle de los Mesones*. The *agraz* and iced drinks made here are very good.

Casino: on the *Carrera del Genil*. Visitors are free for one month upon the introduction of a member.

Circulo de Amigos on the *Puerta Real*; admission as at the *Casino* for a fortnight. *Strangers' Club* at the *Campe de los Martires*, in the Alhambra. *Concerts* and *roulette*. English and French Papers.

British Vice-Consul: Henry Estanie, Esq. *U. S. A. Consul*: Dr. Pedro Mesa.

Theatres: *El Principal* on the *Plaza del Campillo*; *De Isabel la Catolica*, on the *Plaza Santo Domingo*.

Plaza de Toros: burnt down in 1876; rebuilt 1878.

Circo Galistico: on the *Carrera de Genil*. Cock-fights on Sundays and Thursdays, at 3 P.M. during winter.

Post Office: on the *Plaza del Carmen*.

Telegraph Office: *Calle de la Duquesa*.

Baths: at the *Café del Leon de Oro* in the *Calle de Mesones* (warm baths and ladies' and gentlemen's plunge-baths). Also in the *Calle de Varela*. Baths of running water, de *accquia*, in the *Paseo*, near the *Puerta del Pescado*. These are only open during the *Temporada* or summer months.

Guides: Manuel Lam, attached to

the *Victoria*, can be recommended to travellers who wish to improve their Spanish. He is an intelligent and thoroughly trustworthy guide. José Ximenez, son of the guide immortalized by Washington Irving, can be recommended; he speaks French, and lives near the Alhambra. Joseph Serfaty, a native of Gibraltar, is attached to the *Siete Suelos Hotel*. He is a clever linguist, an excellent horseman, and well acquainted with every part of the Peninsula. To gentlemen intending to make horseback tours in Spain J. S. will be found invaluable.

Carriages: Granada is well provided with carriages with two horses. They are stationed in the *Carrera* and *Plaza del Carmen*.

	TARIFF.	Reals.
Course		6
By the hour (if to any part of Granada or its environs, except to the Alhambra or to the Moorish quarter called the Albaicin		12
By the day at the same rate per hour, viz.		12

When hired for the Alhambra or Generalife there is an extra charge of 10 reals to the price of the course or hour, on account of the steep hill. For the Albaicin or Monte Santo, an extra charge of 20 reals. These carriages can accommodate 7 or 8 persons.

Riding Horses: Good saddle-horses may be procured of Fernando, an obliging man, at his stables behind the *Posada del Sol*, *Calle de la Alhondiga*. 20 reals per horse for the day.

Magazine of Granada Manufactures: Esteban Ribot y hermano, No. 4, *Calle del Zacatin*. Here may be bought good *Capotes de Monte* (ponchos used for riding), Moorish *Fajas* (scarfs), and silk handkerchiefs ornamented with bull-fighters, peasants in Andalusian costumes, &c.

Curiosity Shops: corner of the *Plaza Nueva*; Pepa the best: Marselau, a hatter in the *Zacatin*, has cabinets, &c., for sale. Inquire for the special things you want from your guide, and beware of the imitations of lusted ware.

Tomás Perez, Cuesta de Gomeles, sells models, water-coloured drawings, and photographs.

§ 2. SIGHTSEEING, HISTORICAL NOTICE.

Sight-seeing at Granada: The Alhambra, including the Palace itself, is open to visitors at all hours. Although all gratuities are expressly forbidden by the authorities (vide announcement to that effect placarded upon the wall opposite the entrance door), yet it is customary to give the person who walks through with the traveller 4 reals upon the occasion of the first visit. The Generalife is open all day, but a card of admission must be obtained from the Administrador of the Marquis of Campotejar, who resides in the Casa de los Tiros, in the town. 4 reals is the customary fee to the gardener, and 2 reals to the gate-keeper. *El Convento de la Cartuja* is open all day. Fee 4 reals to the guardian. The Cathedral is open from 7 to 12, and from 3 until dark. High Mass is performed every morning (at 10 in winter, at 9 in summer). The *Capilla Real* (which contains the tombs of Ferdinand and Isabel, and also those of Philip and his queen Juana) can be seen from 7 to 10 A.M., and from 3 to 5 P.M. in summer, and 2 to 4 P.M. in winter. The *Casa de Locos* (mad-house) may be visited from 9 to 12, and from 3 until dusk. The *Casa de Madame Calderon*, on the Alhambra Hill, can only be seen when the lady of the house is absent from home. The *Casa del Carbon*, the *Zacatin*, the *Alcaiceria*, and the *Albaicin* (or Moorish town), in which is the *Barrio de los Gitanos* (or gipsy quarter), may be all visited at any hour of the day; the best time, however, is early in the morning, or a little before sunset. *El Convento de San Geronimo* (now a barrack), open from 7 to 8:30 A.M. *El Convento de Santo Domingo*, open from 7 to 10 A.M., which contains the Museo Provincial.

The city of Granada contains about 75,000 Inhab. (in the time of the Moors it had 400,000). It is the see of an archbishop, the residence of a captain-general, and of the provincial civil

and military authorities. Besides the Cathedral it has 18 Parroquias, a Royal Chapel, 5 Hospitals, 17 Convents of Nuns, and 3 Poor Houses, 6 Colleges, a University, and had 19 Convents of Friars before they were suppressed in the year 1836.

The city is built on and at the base of several hills, spurs of the Sierra Nevada mountains, which rise to the S.E. Its altitude (11,703 ft. above the sea-level), coupled with the snowy background, renders it a most delicious summer residence, whilst the fertility of its vega is unbounded, the snowy sierras furnishing a continual supply of water for irrigation. The portion of the town which hangs over the Genil, to the rt., is called *Antequeruela*, from the fact that the natives of Antequera found refuge here after the capture of their own city in 1410. The suburb of the *Albaicin* is separated from the Antequeruela by the river Darro, above which rises the commanding height crowned by the Alhambra. The Albaicin—*Rabad-hu-l-Bayisin*—was assigned to the refugees from Baeza, when that city was retaken by the Christians in 1227.

Granada is a city of running waters and fountains. The water supply is obtained from the rivers Genil and Darro; it is drawn off in canals from near their sources, thus the waters retain a high elevation above the town and the Alhambra. The Genil (the *Singilis* of the Romans, the *Shingil* of the Moors) flows down from the Sierra Nevada: its waters, being composed of melted snow, are considered unwholesome, and have a purgative tendency. The Darro rises near Huétor, and approaches Granada under the *Monte Santo*. The Romans called it *Salon*, but it derives its present name from *Hádaroh* (Hudar, "rapidity in flowing"). The gorge through which it rushes, under the Generalife, was the *Hazariz*, the "garden of recreation," of the Moors. Gold being found in its bed, amphibious gold-fishers may be seen puddling in its eddies, earning thereby a precarious livelihood.

The Moorish name of the city was *Karnattah*, which some, catching at

sound, not sense, have derived from "*granatum*," the Latin word for pomegranate, because the hills upon which the city is built are divided somewhat like that fruit. The Moors, however, would never have taken a Latin word; had they wished to call the town "Pomegranate," they would have preferred *Romuran*, their own word for that fruit. The pomegranate, stalked and proper, has however been adopted as the "canting" arms of the city.

§ 3. THE ALHAMBRA, GENERALIFE, HOUSE OF MADAME CALDERON.

The Alhambra (the Acropolis, the Windsor Castle of Granada) being the emphatic attraction to travellers from all *foreign* parts, we will begin our sight-seeing at this palatial fortress. The Alhambra Hill is 2690 ft. long by 730 ft. in its widest part. The walls which encircle it average 30 ft. in height, and 6 ft. in thickness. In shape it is like a grand piano, with the point towards the *Torre de la Vela*.

The principal building was commenced by Ibn-l-ahmar, in 1248; it was continued by his descendants. The founder, like Edward III. at Windsor, has everywhere introduced his motto, his "*Honi soit qui maly pense*." The words *Wa la ghaliba illa Allah*—"and there is no conqueror but Allah," are to be seen in every portion of the *Turkish*. The origin is this: when he returned from the surrender of Seville, his subjects saluted him as *galib*—the conqueror, and he replied—adopting the *Tahsil*, or true Mussulman war-cry—"There is no conqueror but God." This motto also appears on his coat of arms.

The greatest decorators of the Alhambra were Yusuf I. and Mohammad V. (1333—1391), if we judge by the number of times that their names are repeated on the walls. The palace then must have been a thing of the '*Tales of the Genii*,' now all is deserted and unfurnished; yet time and the dry air of Spain have used it gently, treating it like a beautiful

woman.* Its degradation dates from the very day of the Castilian conquest, for sometimes the rooms were altered that the different kings might lodge there, as was the case with Charles V., Philip IV., and Philip V.; at other times the restorations were made to preserve the building itself; in both instances without judgment, although happily the most important portions still exist. It must also be remembered that Moorish ornamentation consisting chiefly, as it does, of wood and stucco, could not last so long without repair as buildings made of stone, and required continually to be kept in order. This has been especially the case since 1590, when a powder manufactory exploded under the Alhambra on the river-side, near San Pedro; this explosion shook the foundations of the Palace, and threw down some ceilings; it was most providential that the whole building did not then fall to the ground.

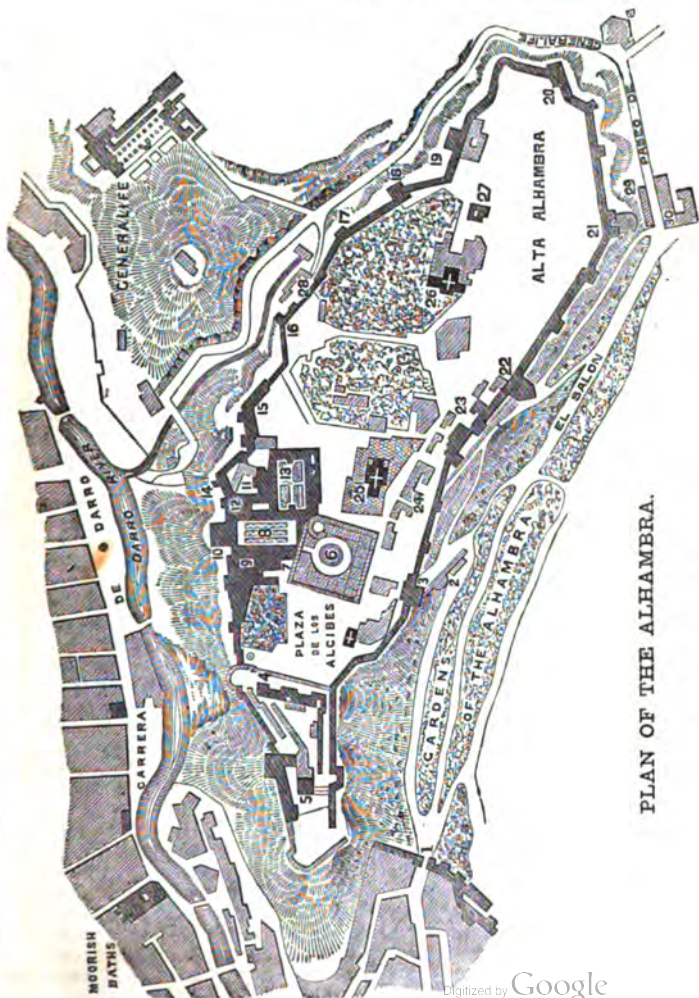
The Alhambra is approached from the town by the *Calle de los Gomeles*, and the *gato de las Granadas*, or *de Carlos Quinto*. 3 paths now diverge: that to the rt. leads to the *Torres Bermejas*, the "red towers," a sort of outwork, and the most ancient portion of Granada, for it existed when Illiberis was the chief town, and is mentioned as "*Kal'at Al-hamra*," "the red castle," by an Arabian poet, so early as A.D. 864. It was afterwards called *Medinah Al-hamra*, "the red city," and may have existed even before the time of the Romans. *Habus Ibn Makesen*, when he removed from Illiberis in 1019, erected above this outwork the *Kassabah Al-hamra*, "the enclosure of the red," the present *Alcazaba*. The long lines of walls and towers crown the hill, and follow the curves and dips of the ground, just as an artist would have placed them.

The centre walk leads to the *Hotels Los Sietos Suelos* and *Washington Irving*, the walk to the rt. to the *Casa*

* Peter Martyr, an Italian of taste, thus wrote when he entered it in the train of the Gothic conquerors: "*Alhambra, pro! dii immortales! qualem Regiam! unicam in orbe terrarum credidit*." Digitized by Google

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PLAN OF THE ALHAMBRA.

de Madame Calderon, and the walk to the l. to the Alhambra.

The wooded slopes are kept green by watercourses, and tenanted by nightingales. Although everything looks the work of nature, it is the creation of man, as the Moor changed the barren rock into an Eden. The elm-trees were sent out from England in 1812 by the Duke of Wellington, who presented them to the governor of the Alhambra. Obs. the cherry-trees which grow amongst the elms and almost overtop them in height. On reaching a semi-circular barbican, at the l. of the *Torre de la Justicia*, obs. below it a fountain in the Beruguete style: it was erected by the Alcaide Mendoza, whose arms, with those of Charles V., are sculptured on it; the river-gods represent the Genil, Darro, &c.

A sharp turn to the l. now conducts to the grand entrance, *La Torre de Justicia*, the "Porch," the "gate of judgment," the "Sublime Porte," at which the king or his kaid dispensed judgment as in the East (Deut. xvi. 18; 1 Kings viii. 7). This gate was erected in 1348 by Yusuf I. The Moors called it *Bābu-sh-shari'ah*, the "gate of the law." The inscription over the inner doorway records its elevation, and the name of the founder. It ends, "*May the Almighty make this [gate] a protecting bulwark, and write down its [erection] among the imperishable actions of the just.*" The Moorish diaper pattern has been broken, to make a niche for a poor wooden image of the Virgin. Over the cuter horseshoe arch is seen an open hand, which some consider as emblematic of hospitality and generosity, the redeeming qualities of the Oriental: whilst others refer it to the Hebrew *yad*, the symbol of power and providence. We incline, however, to the belief that it was merely intended as a talisman against the much-dreaded "Evil Eye," from the fact that the Moorish women (like the Neapolitans of the present day) wore small *hands* of gold and silver round their necks, until Charles V., by a Pragmatica in 1525, forbade the usage.

Over the inner arch is a sculptured

key, in which some see the Oriental symbol of power (Isa. xxii. 22), and others the "key of David" (Rev. iii. 7). Others, however, hold that it is allusive to the "power of the keys," by which the true prophet opened the gates of heaven and hell: the key, however, was a symbolic sign among the Sūfis, denoting knowledge—"the key by which God opens the heart of believers." It occurs over many Andalusian castles, especially those built after the arrival of the Almohades, a word corrupted from *Al Murāhedum* (or Unitarians), a domineering religious sect, who bore this particular badge on their banners. There is an idle tale how the Moors boasted that this gate never would be opened to the Christians, until the *hand* took the *key*.

The entrance is carried through a double gate, the intricate, tortuous passages of which are contrived so as to obstruct an entering enemy. Obs. opposite the entrance the holes which still remain where the lances were placed.

Passing onwards, near a paltry altar-screen is a Gothic inscription, ooeval with the conquest, recording that event, and the appointment of Inigo Lopez de Mendoza as alcaide. Hence a narrow lane leads to the open place, *Plaza de los Algibes*, under which are the Moorish "cisterns," which are filled by the Darro; they are cleaned in January, and can then be visited. In summer an awning is erected over a well, whence a supply of cool water is sold to those who come up from Granada with donkeys. This Plaza divides the palace from the *Alcazaba*—*Kassabah*, the citadel. The latter was formerly entered by the *Torre del Homenaje*, "Homage," which rises opposite the palace. The Alcazaba is frequently used as a prison for galley-slaves. The once most curious Moorish armoury was sold by its governor, Bucarelli, to defray the cost of a bull-fight. Visit the beautiful little garden of Los Adarves on your way to the *Torre de la Vela*; the views at all hours, especially at moonlight and sunset, are most striking. They were laid out with other bastions or *adarves* by Charles V. in hanging

gardens, with fountains, busts, and cinquecento sculpture. The cypresses seen everywhere from afar, are the sole constant mourners of the Moor. The vines, whose boa-constrictor-like stems wind round the square pilasters, are said to be of the time of Boubdil.

Ascend the *Torre de la Vela* by its narrow staircase. Here, as an inscription records, the Christian flag was first hoisted by Cardinal Mendoza and his brother, on the 2nd Jan. 1492, after 777 years of Moorish occupation. The panorama is glorious. Below lies Granada, belted with plantations; beyond expands the Vega, about 30 m. in length by 25 in width, and 70 in circumference, guarded like an Eden by a wall of mountains. The Vega is studded with villas and villages; every field has its battle, every rivulet its ballad. It is a scene for painters to sketch, and for poets to describe. To the l. rises the snowy *Sierra Nevada*, then the distant Sierra of Alhama, then the gorge of Loja in the distance, then the round mountain of Parapanda, which is the barometer of the Vega, as Soracte was to Horace; for when its head is bonneted with mists, so surely does rain fall: "*Cuanulo Parapanda se pone la montera, Llueve aunque Dios no lo quisiera.*" Nearer Granada is the *Sierra de Elvira*, the site of old Illiberis, and below the dark woods of the Duke of Wellington's *Soto de Roma*. To the rt. is the rocky defile of Moclin, and the distant chains of Jaen. The *Torre de la Vela* is so called, because on this "watch-tower" hangs a silver-tongued bell, which, struck by the warder once every 5 minutes, from 9 in the evening until 4 a.m. all the year round, gives notice to irrigators below of the hour of the night, thus acting as a primitive watch. It is heard on a still night even at Loja, 30 m. off, and tender and touching are the feelings which the silver sound awakens. This bell is also rung on the 2nd of Jan., the anniversary of the surrender of Granada; on that day the Alhambra is visited by crowds of peasantry. Few maidens pass by without striking the bell, which ensures a husband, and a good one in proportion to the noise [Spain.]

made, which it need not be said is continuous and considerable. The fête is altogether most national and picturesque.

Ascend this *torre* just before the sun sets. Then, as darkness come on, the long lines of burning weeds and stubble in the Vega run and sparkle, crackling like the battle-flashes of infantry, recalling the last campaigns of the Moor and Christian.

Returning to the *Plaza de los Aljibes*, obs. an isolated Moorish tower, *La Torre del Vino*, built by Mohammad V.; the beautiful tiles in the triangles of the posterior arch must be noticed; also an elegant Moorish arch. The large palace opposite was begun by Charles V., who left it unfinished and unroofed; yet to raise this edifice, which he could not complete, Charles destroyed large portions of what the Moors had finished. The foundations were laid with an evil omen, and in the tears of a pillaged people. This true *Château en Espagne* was begun in 1526, progressed slowly until 1533, and was then abandoned. It consists of a square of 220 ft., with 3 elaborate façades, and was one of the first buildings erected in Spain in the Græco-roman Bramante style. The ornaments of the grand portal and windows are by different artists.* The basso-relievos are much overrated. The creamy pudding-stone is called *Almendrado*, and comes from the quarries of *El Turro*. The interior is cut up with a disproportioned Doric and Ionic circular *patio*.

The present entrance to the palace lies in an obscure corner; for Charles V. entirely destroyed the portion which opened to the S.

Before entering, it may be as well to say a word on the erection of this edifice, the Arabic inscriptions, colours, ceilings, and architectural peculiarities. Its severe, simple, almost forbidding exterior gives no promise of the Aladdin gorgeousness which once shone within, when the opening of a single door, as if by the tap of a fairy's wand, admitted the stranger into an almost Paradise. In common with

* See Contreras, 'Estudio Descriptivo.'

other Moorish Alcazars, it is built on the crest of a hill, and of *tapia*. This fortress-palace, the dwelling of an Oriental, was intended to awe the city below with the forbidding exterior of power, to keep out heat and enemies foreign and domestic, and to keep in women. The voluptuousness and splendour of the interior was masked, as is the glittering spar in a coarse pebble.

The internal arrangements were purely Oriental, with its colonnaded walks, the fountains, the baths, the diaper-stucco, the Turkish, and the *Azulejo* dado, above which hung the rich *Artesonado* roof, gilded and starred like a heaven. "The architecture of the Arabs," says Owen Jones, "is essentially religious, and the offspring of the Koran, as Gothic architecture is of the Bible. The prohibition to represent animal life caused them to seek for other means of decoration—inscriptions from the Koran, interwoven with geometrical ornaments and flowers, not drawn decidedly from nature, but translated through the loom; for it would seem that the Arabs, in changing their wandering for a settled life, in striking the tent to plant it in a form more solid, had transferred the luxurious shawls and hangings of Cashmere which had adorned their former dwellings, to their new, changing the tent-pole for a marble column, and the silken tissue for gilded plaster. With regard to the Arabic inscriptions, these *epigrammata* are written in an ornate character, and are decorations of themselves. They are of three sorts:—*Ayât*, that is, verses from the Koran; *Asîd*, pious sentences not taken from the Koran; and *Ashâr*, poems in praise of the builders or owners of the palace. Like most Oriental poetry, the import is altogether flat and insipid to European readers; the charm appears to consist rather in sounds and words than in meaning. But well might the poet Iman Ibn Nasr inscribe one wall thus: "*Look attentively at my elegance, thou wilt reap the benefit of a commentary on decoration,*" and certainly surface ornamentation, and gorgeous fanciful elegance were never carried to higher

perfection than on the walls of the Alhambra."

The short inscriptions are generally written in Cufic, the character of the city El Koofeh, founded about the 17th year of the Hegira. The square form lends itself to geometrical patterns. The Cufic letters are often so arranged as to present a uniform appearance both ways; thus the inscription can be read from the rt. to the l., or from the l. to the rt., and upwards or downwards. The long poems are all written in the African hand, with such care that no letter is ever wanting in its diacritic points, and the vowels and grammatical signs are likewise inserted. The modern Arabic character, the *Neskhi* or more cursive, was adopted about the year 950, but the old Cufic one continued to be used in inscriptions in conjunction with it. These records are full of meaning, bearing witness at every turn to the reverential feeling with which the Moor regarded the greatness, goodness, and unity of the Godhead. The inscriptions which are less frequently used in the Alhambra are taken from the Koran, or from poems. On the contrary, short sentences, written sometimes in Cufic characters, and sometimes in *Neskhi*, or cursive character, are repeated and combined in the ornamentation thousands of times all over the palace. Those most frequently used are—

"*There is no conqueror but Allah;*"
 "God is our refuge in every trouble;"
 "The glory, the empire, belong to God;"
 "Praise be to God for the blessings of Islamism;" "There are no gifts among you but those of God;" "Continued prosperity;" "Perpetual salvation;" "Blessing;" "Felicity;" "A perpetual empire for the owner of this palace;" "Glory to our Lord the Sultan Abul Hachach [Jusuf I.], prince of the Muslims," or "Abu Abdillah [Mohammad V.]"*

Much has been disputed as to the colours used by the Moors; it now may be affirmed that they employed them all. The principal doubt which existed

* Consult Lafuente, 'Inscripciones Arabes de Granada,' Mad., 1860.

was with green; but it may probably have changed after so many years into blue, and in the azulejo tiles it is constantly used. The elegant palm-like white marble pillars deserve notice, and especially the variety of their capitals, which were originally ornamented in gilt upon a blue or red ground: none of them retain their colouring perfect, although traces of it appear in almost all. The white marble pillars themselves were never coloured, although Owen Jones suggests that they were originally gilt. The common inscriptions upon the capitals are, "*And there is no conqueror but God;*" and "*Blessing.*" The dados of azulejo and the frets deserve careful notice, for, intricate as they appear, they are designed in accordance with the simplest rules. In the azulejo pillars the component parts are the same, the infinite variety of pattern being obtained by changing the colours and juxtaposition of the separate parts.

The honeycomb stalactical pendentives are all constructed on mathematical principles. The various component parts are capable of an infinite variety of combinations as infinite as the melodies which may be produced from the seven notes of the musical scale. The conical ceilings in the Alhambra attest the wonderful power and effect obtained by the repetition of the most simple elements; nearly 5000 pieces enter into the construction of the ceiling of *Las dos Hermanas*; and although they are of plaster, strengthened here and there with pieces of reed, they are in most perfect preservation.

The *Artesonado* ceilings, the shutter and door *marqueterie* works, resemble those of the Alcázar of Seville. A common principle of surface ornamentation pervades, as the Moslem prohibition of introducing living forms narrowed and fixed the decorative scope, and more care was taken in the contrast of colour, and variety of lines.

The doors move on pivots forming part of the framing, which are let into a socket in a marble slab below, and above into the soffit of the beam.

Entering by the obscure portal of Spanish construction, to the l. is the quarter allotted to the governor's residence,* to the rt. a door leading into the circular patio of Charles V.'s unfinished palace. The first court has various names; it is called *de la Alberca*—of the "Fish-pond." "*Beerkeh*," in Arabic, signifies a tank, *unle Alberca*. The side walls are planted with myrtles, orange-trees, and Japanese medlars; it is called *de los Arrayanes*, Arrayán, Arabic "a myrtle." It is about 150 feet long by 80 wide.

To the rt. is an elegant double corridor, the upper portion being the only specimen of its kind in the Alhambra. Here was the winter quarter, which was pulled down by Charles V., who built up his palace against it. The tank, *Estanque*, in the centre of the court, was formerly enclosed by a Moorish balustrade, which was pulled down and sold, in the time of Bucarelli. The marble pavement came from Macael.

The saloons opposite to the entrance of this patio were once most gorgeous; they belonged to the monarch's wife, and hence are still called *el cuarto de la Sultana*. On the opposite side are a set of small rooms fitted up for Ferdinand and Isabel; their coats of arms may be seen on the ceilings.

Advancing to the great tower of Comares, obs. the elegant ante-gallery; the slim columns would appear unequal to the superincumbent weight, were not the spandrels lightened by perforated ornaments, by which also a cool current of air is admitted. *Lightness* was the aim of Moorish architects, as *massiveness* was of the ancient Egyptians. The real supports were concealed, and purposely kept unexpressed, so that the apparent supports—thin pillars, and gossamer-perforated fabric—seemed fairy work. Obs. the divans or alcoves at each end of this

* Since 1868 the Alhambra has ceased to be governed by a military governor. Shortly afterwards it passed to the Ministry of Public Works, and is now under the charge of a "*Conservateur*," the intelligent architect, Don Rafael Contreras.

anteroom, and especially, near that to the rt., the *Azulejo* pillars and portions of the original colours, with which the stucco *Tarkish* was decorated. Obs. in this anteroom the ceiling—a wagon-headed dome of wood, of most elaborate patterns, and the honeycomb stalactical pendentives.

Before entering the Hall of Ambassadors, there is a staircase to the l., which leads up to the *Mezquita*. The *patio* is a perfect picture. Obs. the curved form which one of the flat alabaster slabs supporting the doorway has taken. The beams of the roof are the finest specimens in the Alhambra. A barbarous Spanish gallery destroys one side. This part of the palace has suffered the greatest alterations since the 16th centy. This courtyard is called in ancient documents *del Mezuar*, or "of the Council;" it is inferred that in one of the adjoining rooms justice was administered, and there is no doubt that the entrance to the palace was on this side, the only part accessible to the public. Entering the door where the curved alabaster slab may be seen, obs. a large gate, not used now, with an inscription in large characters above it, which is supposed to have been one of the original entrances.

Proceeding to the *Mezquita*, obs. the roof, which was re-painted by Ferdinand and Isabel. Before entering, notice, the exquisitely designed niche (the *Mihrab* or sanctuary), in which the Koran was deposited. The inscription at the springing of the arch is "*And be not one of the negligent.*" Now enter the *capilla*, or Christian chapel. This saloon was rebuilt in the Moorish style during the reign of Charles V. It was converted into a chapel when Philip IV. visited Granada, the chapel or oratory being removed from the *sala de la Justicia*. The altar is an incongruous mixture of different things. The marbles are from a chimney-piece. The lower gallery, or pew facing the altar, was added during the reign of Philip V. The windows look out upon a charming garden called the *patio de Machuca*, the architect of Charles the

Fifth's palace, who lived in this part of the building, which still contains several Moorish remains. The floor has been lowered about 2 feet, probably with a view to obtain height for the pew gallery. Obs. the fine tiles, and shields with the arms of Charles V. and Count of Tendilla, Inigo Lopez de Mendoza.

Reascending to the anteroom of the *Sala de los Embajadores*, on each side at the entrance are recesses into which vases were probably placed with water or holding flowers. In the inscriptions in marble which surround them mention is made of vases, viz., "*Look upon this vase;*" "*This vase will appear to you like unto a man standing.*" In the recess near the saloon itself the inscription runs, "*The vase which is within me is like a holy man,*" &c. "*If any one approach me complaining of thirst, he will receive cool and limpid water, sweet without admixture.*" This reception-room of state occupies the whole interior of the Comares tower, which is a square of 37 ft., by 75 ft. high to the centre of the dome: in the thickness of the walls there are 9 alcoves or small cabinets which add to the beauty of the whole. The one opposite to the entrance was probably the site of the royal throne, as the inscription infers. That to the rt. runs, "*From me, this throne, thou art welcomed morning and evening by the tongues of Blessing—Berkah—prosperity, happiness, and friendship; that is the elevated dome, and we, the several recesses, are her daughters; yet I possess excellence and dignity above all those of my race. Surely we are all members of the same body, but I am like the heart in the midst of them, and from the heart springs all energy of soul and life.*" The l. inscription runs, "*True, my fellows, these may be compared to the signs of the zodiac in the heaven of that dome, but I can boast that of which they are wanting, the honour of a son, since my lord, the victorious Yusuif, has decorated me with robes of glory and excellence without disguise, and has made me the Throne of his Empire: may its eminence be upheld by the Master of divine*"

glory, and the celestial throne!" Splendid indeed must all this have been under the Moor! The existing ceiling, an *artesonado* dome of wood, ornamented by ribs intersecting each other in various patterns, with ornaments in gold painted on grounds of blue and red in the interstices, is composed of the *Alerce*, and darkened by time. The enormous thickness of the walls may be estimated by the windows, which are so deeply recessed as to look like cabinets. The views from them are enchanting. "Ill-fated the man who lost all this," said Charles V. when he looked out. Obs. the beautiful dado of azulejos, or tiles, the finest in the Alhambra. Below this hall are some vaulted rooms, where second-rate marble statues, 2 nymphs and a Jupiter and Leda, are deposited. The part of the building hitherto described, which includes the *Mexquita*, the *Mexuar*, the *Patio de la Alberca*, and *Salon de Comares*, with the adjoining apartments, have been considered to be part of the building used by men alone and accessible to the public for the administration of justice, receptions, and audiences. The rest of the palace, taking as a centre the Court of Lions, is supposed to have been reserved for domestic life (*el Haram*, "the reserved").

Coming up again, turning to the rt., a heavy gallery, built by Charles V., leads to the *Tocador de la Reina*, or the dressing-room of the Queen, as the Spaniards have called this somewhat exposed and *à la Bathsheba* *Mirador*, which is only the *Tooo* keyseh of the Moslem of Cairo (see Lane, ii. 62). The royal dressing-room is about 9 feet square; the interior was modernised by Charles, and painted in arabesque like the Vatican loggia. The artist appears to have been, from the papers of the archives, Julio Aquiles, who painted these frescos in 1546. They are among the finest which exist in Spain. They represent in the interior the fable of Phæton and other mythological subjects, and in the exterior the expedition of Charles V. to Tunez. These walls are scribbled over with

the names of travellers,* and have been barbarously mutilated. To the rt. of the door when entering, in the corner, is a marble slab drilled with holes, made in 1540, through which perfumes were wafted from a room below while the person was dressing; opposite is the place for the looking-glass. The views from the marble colonnade are superb.

From the anteroom of the *Comares* a passage, protected by iron gratings, leads to the Moorish baths; this place is absurdly called *Carcel de la Reina*, from supposing it to have been the dungeon of 'Ayesha. The little *patio* below is well preserved, for these *baños* lay out of the way of ordinary ill-usage in the last century. They consist of *El Baño del Rey*, and *El Baño del Principe*. The vapour-bath is lighted from above by small *lumbres* or "louvres." The Moorish caldron and leaden pipes were sold. The *Azulejos* on the ground in the entrance saloon are remarkable. This saloon has been painted and restored since 1840 by different artists. Unfortunately, in doing this the height has been lowered. (See Owen Jones, who drew it before the restoration.) The arrangement of these baths is that still used in Cairo: the bathers undressed in the entrance saloon, and underwent in the *Hararah*, or the "vapour-bath," the usual shampooings. The upper portion of the chamber of repose is surrounded by a gallery. Among the inscriptions is "*Glory to our Lord, Abû-l-Hajaj Yusuf, commander of the Moslems: may God render him victorious over his enemies! What is most to be wondered at is the felicity which awaits in this delightful spot.*" Close to the baths is a whispering-gallery, near the charming *patio* of *Lindaraja*, with its charming Oriental fountain, violets, and orange-trees. The suite of rooms above it were modernised by the newly married

* Too much cannot be said against the vulgar habit of scribbling names and tearing off pieces of plaster and tiles from the Alhambra. The guides of the building have the strictest orders not to let travellers remain there alone, and if they see them injuring in any way the building to report to the authorities immediately.

Charles V., who arrived here June 5, 1526. The ceilings, heavy fireplaces and carvings of Charles, the fashion of the time, are diametrically opposed to the work of the Moor.

Retracing our steps through the *Patio de la Alberca*, we pass by an anteroom into the Court of Lions. The repairs and whitewashings are Spanish. This patio is an hypethral quadrilateral oblong of some 116 ft. by 66; 128 pillars of white marble, 11 feet high, support a peristyle or portico on each side. At each end two elegant pavilions project into the court, one of which has been lately restored, because of its ruined condition, by Don Rafael Contreras. The columns are placed sometimes singly, sometimes grouped; although they are so slender that they scarcely seem able to support the arches, yet 5 centuries of neglect have not destroyed this slight fairy thing of filigree; wherever the destroyer has mutilated the fragile ornaments, the temple-loving martlet, guest of summer, builds his nest, breaking with his twitter the silence of these sunny courts once made for Oriental enjoyment, and even now just the place in which to read the *Arabian Nights*, or spend a honeymoon. The *fuelle* in the centre is a dodecagon basin of alabaster, resting on the backs of 12 lions, rudely but heraldically carved, and closely resembling those of Apulia and Calabria, by which tombs and pulpits of Norman-Saracenic mosaic work are supported. These Arabian sculptures make up for want of reality, by a sort of quaint heraldic antiquity. Their faces are barbed, and their manes cut like scales of a griffin, and the legs like bedposts with the feet concealed by the pavement, while a water-pipe stuck in their mouths does not add to their dignity. The Hypodromus, the "portico with a hundred pillars," the *Azulejo* pavement, the cypresses, the net-work of fountains, the sound of falling waters, are all detailed by Martial. The inscription round the basin signifies, "*Blessed be He who gave the Imám Mohamed a mansion, which in beauty*

exceeds all other mansions; and if not so, here is a garden containing wonders of art, the like of which God forbids should elsewhere be found. Look at this solid mass of pearl glistening all around, and spreading through the air it shows of prismatic bubbles, which fall within a circle of silvery froth and flow amidst other jewels, surpassing everything in beauty, nay, exceeding the marble itself in whiteness and transparency: to look at the basin one would imagine it to be a mass of solid ice, and the water to melt from it; yet it is impossible to say which of the two is really flowing. Seest thou not how the water from above flows on the surface, notwithstanding the current underneath strives to oppose its progress; like a lover whose eyelids are pregnant with tears, and who suppresses them for fear of an informer? for truly, what else is this fountain but a beneficent cloud pouring out its abundant supplies over the lions underneath, like the hands of the Khalif, when he rises in the morning to distribute plentiful rewards among his soldiers, the Lions of war? Oh! thou who beholdest these Lions crouching, fear not; life is wanting to enable them to show their fury: and oh! thou, the heir of the Anssár, to thee, as the most illustrious offspring of a collateral branch, belongs that ancestral pride which makes thee look with contempt on the kings of all other countries. May the blessings of God for ever be with thee! May he make thy subjects obedient to thy rule, and grant thee victory over thy enemies!" The fountain of the Lions, like all the fountains of the Palace, only play on the 2nd day of January, and upon the occasion of royal visits.

Some of the most beautiful chambers of the Alhambra open into this court: beginning to the rt. is the *Sala de los Abencerrages*; obs. the exquisite door; the honeycomb stalactite roof; the slender pillar of the alcove explains how Samson pulled down the support of the house of Dagon. The roof and *Azulejos* were repaired by Charles V.: the guides point out some dingy stains

near the fountain, as the blood-marks of the Abencerrages, massacred here by Boabdil: alas, that boudoirs made for love and life should witness scenes of hatred and death! The visitor will do well to try and believe this and every tale of the Alhambra, a sacred spot far beyond the jurisdiction of matter-of-fact and prosaic history: so deem not these spots ferruginous, for this blood is quite as genuine to all intents of romance as is that of Rizzio at Holyrood House, or of Thomas à Becket at Canterbury!

At the E. end of the court are 3 saloons of extremely rich decoration: the *Sala de Justicia* is so called from an assemblage of 10 bearded Moors seated in a council or divan, which is painted on the ceiling; they deserve especial notice as giving the true costume of the Granada Moor. The other pictures represent chivalrous and amorous subjects, all naturally tending to the honour of the Moor, whose royal shield is seen everywhere: in one a Moor unhorses a Christian warrior; another represents a captive lady leading a chained lion, while she is delivered from a wild man by a knight. Obs. a game of draughts (the *dámeh* of the Arab); also the boar-huntings, with ladies looking out of turreted castles. Christians on horseback, Moors in sweeping robes, with a background of trees, buildings, animals, magpies, and rabbits, painted like an illuminated book of the fifteenth century, or a dream of Chaucer's. It is not known by whom these pictures—unique, considering the period, persons, and locality—were executed, probably by an Italian artist in the 14th centy. They are painted in bright colours, which are still fresh; the designs are flat, and were first drawn in outline in a brown colour; they are painted upon leather nailed to the dome: a fine coating of gypsum was used as priming—a common process with the early Byzantine painters: the ornaments on the gold ground are in relief. In this chamber Ferdinand and Isabel placed their chapel, and it was here that the first Mass was said after the conquest.

Of the many beautiful arches in this

building few surpass that which opens into the central saloon: observe the archivolt, spandrels, and inscriptions: surface lace-like ornamentation never was carried beyond this. In the last of the 3 rooms the cross was first placed by Cardinal Mendoza, the identical one used being preserved at Toledo. Ferdinand introduced his and his wife's badges, the yoke and bundle of arrows, in the ornamentation of these saloons.

Opposite to the *Sala de los Abencerrages* is that of *Las dos Hermanas*, so called from the 2 slabs of Macael marble, *sisters* in colour and form, which are let into the pavement. This formed a portion of the private apartments of the Moorish kings, of which so much has been destroyed, and the alcoves or sleeping-rooms on each side give it the character of a residence. This *Sala* and its adjuncts is unequalled for the beauty and symmetry of its ornaments, its stactite roof and general richness. Well may one of the verses of the poem, which is copied in the 16 medallions and 8 cartouches upon the tiles, invite us to "*Look attentively at my elegance, and reap the benefit of a commentary on decoration: here are columns ornamented with every perfection, and the beauty of which has become proverbial—columns which, when struck by the rays of the rising sun, one might fancy, notwithstanding their colossal dimensions, to be so many blocks of pearl; indeed, we never saw a palace more lofty than this in its exterior, or more brilliantly decorated in its interior, or having more extensive apartments.*" The entrance to this beautiful Saloon passes under some most elaborate engrailed arches with rich intersecting ornaments; obs. the Oriental method of hanging the doors. Above is an upper storey with latticed windows, through which the "dark-eyed," or Hauras of the Harem, could view the fêtes below, themselves unseen and guarded, the idols of a secret shrine, treasures too precious to be gazed upon by any one but their liege lord.

At the end of the *Sala* is a charming window looking into the *Patio de Lin-*

daraja. Some say that this Ventana and its alcove was the boudoir of the Sultana, on which poetry and art exhausted their efforts. The varieties of form and colour which adorn other portions of the Alhambra are here united. The inscriptions, to those who do not understand Arabic, appear to be only beautiful and complex scroll-work; while to the initiated they sing "*Praise to God! Delicately have the fingers of the artist embroidered my robe, after setting the jewels of my diadem. People compare me to the throne of a bride; yet I surpass it in this, that I can secure the felicity of those who possess me.*" Such is the Palacio del Rey Moro in the Alhambra. It is now but the carcass of what it was when vivified by living souls; now it is the tomb, not the home of the Moor. In a room to the left of the entrance to the Court of Lions a small museum of Moorish remains has been formed. The most important object it contains is the splendid vase, decorated in the Persian style of Hispano-Moresque pottery, enamelled in blue, white, and gold.* Several sepulchres of Moorish kings, a sarcophagus ornamented with reliefs representing the deer-slaying lion, bronze medallions from the palace of Charles V., capitals of columns, fragments of carved and painted beams, and other Moorish remains.

To understand the Alhambra, it must be often visited, and beheld, in the semi-obscure evening, so beautiful of itself in the South. Then, when the moon, Dian's bark of pearl, floats above it in the air like his crescent symbol, the tender beam tips the filigree arches; a depth is given to the shadows, and a misty undefined magnitude to the saloons beyond. Granada with its busy hum, lies below us, and its lights sparkle like stars on the obscure Albaicin, as if we were looking down on the reversed firmament. The baying of the dog and the tinkling of a guitar, indicating life there, increase the fascination of the Alhambra. Then

* See Baron Davillier, '*Falences Hispano-Moresques & reflets metalliques.*'

in proportion to the silence around does the fancy and the imagination become alive; the shadows of the cyresses on the walls assume the form of the dusky Moor as, dressed in his silken robes, he comes to lament over the profanation by the infidel, and the defilement by the unclean destroyer.

Leaving the palace, the visitor turns round the palace of Charles V., and near a small Alameda is the parish ch., *Santa Maria*, built in 1581, by Juan de Vega, on the spot which was occupied by the mosque of the Moors. On the S. side, let into the wall, is a Gothic stone, found in digging the foundations, and recording the restoration of three churches by one Gudilla; obs. the use of *servulos operarios*, instead of the ablative, as an early instance of the change taking place in grammatical Latinity. Following this direction to the l. of the Moorish palace are the *Carmenes*, or country houses, which formed part of the palace, and which are called in the plans *Torres de las Damas*. They are open at all hours. To one was attached a Moorish *Mezquita*, which has been restored, and is open at all hours to visitors. The view from the little window over the grounds of the Generalife is superb. Obs., in a little room behind the *mihrab*, or holy niche in which the Koran was placed, a large marble slab, placed in its present position in 1868. It bears a very perfect Arabic inscription. It originally formed the corner stone of the arch supporting the principal entrance to the Moorish mint. The two Moorish lions which guard the entrance to this miniature mosque were also brought from the mint.

The grand Mosque of the Alhambra stood near; it was built in 1308 by Mohammed III., and is thus described by Ibn-l-Khattib: It is "*ornamented with mosaic work, and exquisite tracery, of the most beautiful and intricate patterns, intermixed with silver flowers and graceful arches, supported by innumerable pillars of the finest polished marble; indeed, what with the solidity of the structure, which the*

Sultan inspected in person, the elegance of the design, and the beauty of the proportions, the building has not its like in this country: and I have frequently heard our best architects say, that they had never seen or heard of a building which can be compared to it."

Continuing lower down is the Moorish postern gate, *La Torre de los Picos*, but the machicolations are of the time of the Catholic sovereigns. The French intended to blow up this tower; the holes made by their miners yet remain, but the procrastination of their agent, Farses, saved the building. From this gate a path, crossing the ravine, formerly led up to the *Generalife*; it is now closed. In the garden opposite was the house (it no longer exists) of the Conde de Tendilla, the first *Alcaide* of the Alhambra. The fruit grown on this spot is especially exquisite. The bones of the gallant Tendilla were placed under the high altar in the adjoining *Convent of Franciscans*, founded by himself; here also the body of the Great Captain was placed, until removed to San Geronimo; and here, under the two engrailed Moorish arches, long rested the coffins of Ferdinand and Isabel, until their sepulchre in the cathedral was finished.

Turning hence again, to the walls, visit *La Torre de las Infantas*, once the residence of the Moorish princesses, now of squalid poverty; to the l. are 2 other towers, called those of *del Candil* and *de la Cautiva*; the latter contains elegant arches and delicate Turkish.* Continuing to the rt. is the corner tower, *del Agua*; here an

* In order to visit these towers, which are interesting, permission must be obtained from the *conserje*, the chief porter, who will send a dependant with the keys. If the visitor wishes to study any other of the buildings adjoining the Alhambra, or wishes to paint in the Alhambra, or for any special information, he must call upon the conservateur employed by the governor, Don Rafael Contreras, who lives next to the *Puerta del Vino*, a most intelligent person, who has taken charge of the palace during more than thirty years. The series of beautiful small models and reductions of the Alhambra, varying in price from £1 to £6, may be seen and bought at his house. A complete series exists at the South Kensington Museum.

aqueduct, stemming the most picturesque ravine, supplies the hill with water. Other towers now intervene between "*Los Siete Suelos*," the 7 storeys, or the former grand gate by which Boabdil went out, descending to the Genil by the *Puerta de los Molinos*: hence it was afterwards walled up, as being a gate of bad omen. This is a pure Orientalism. Passing the *Puerta del Carril*, by which carriages enter the Alhambra, the circuit is completed.

To visit the *Generalife*, go beyond the hotel of the *Siete Suelos*; a little higher up is the entrance; * to the l. are the remains of the stables of the Moorish guard. A deep ravine now divides the hill of the Alhambra from the *Sierra del Sol*. Ascending amid figs and vines is the *Generalife*—*Jennatu-l-arif*, the "garden of the architect," of whom Isma'il-Ibn-Faraj, the Sultan, purchased the site in 1320. This villa, *Senectutis nidulus*, now belongs to the Marquis of Campotejar, of the Grimaldi Gentili family, better known as the Count Palavicini of Genoa. He is an absentee. This is a villa of waters; the canal of the Darro empties here its full virgin stream; it boils through the court under evergreen arches, while an open colonnade overlooks the Alhambra, no longer seeming like a filigree boudoir, but a grand, sombre, solid mass of fortress. The paltry chapel is not worth visiting. Near it is *La Suca*, an open kind of summer-house, formed of bamboo-canes, where the Moors took their coffee. The living-rooms are at the head of the court. Before entering the small picture gallery, obs. the well preserved ceiling in the ante-room. The carved doors are of the time of Philip II. In the left and right-hand saloons is the portrait gallery. Obs. the arches and arabesques; here are some bad and apocryphal portraits; one of *El Rey Chico* is dressed like François I., in yellow

* A permission is required from the administrator of the Marquis of Campotejar, Don Lino del Villar, who lives in the picturesque *Casa de los Tiros*, which is well worth seeing.

and black fur, and has the inoffensive look of a man fitter to lose than to win a throne; here is also a bad portrait of the Great Captain, in black and gold; ditto of Ferdinand and Isabel. Obs. the genealogical tree of the Grimaldi; the founder, Cidi Aya, a Moorish infante, aided Ferdinand at the conquest, and became a Christian by the name of Don Pedro; here also is his son Alonso, trampling like a renegade on Moorish flags. Visit the cypresses, the "trysting-place" of the Sultana; which are enormous, and old as the Moors, the middle one having been planted in the 13th centy. Under it the frail Zoraya is said to have been discovered with her lover, the Abencerrage. Behind these cypresses is a raised garden, with flights of Italian steps, perforated with fountains; ascending, are some remains of Moorish tanks, and among them the well-built *Algibe de la Lluria*, about which the guides tell a story of Don John of Austria's thirsty troops: the palace of *Los Alizares*, which stood above, has disappeared. On the top of the hill is a knoll called the Moor's chair, *la Silla del Moro*; here are the ruins of a Moorish building, and of the Spanish chapel of Santa Elena: the view is splendid.

Return to Granada by the cypress avenue, whence, turning sharply to the l. a road leads to the *Campo Santo* or burial-ground.

Those who dislike cemeteries may, on leaving the Generalife avenue, turn to the rt. by the public gardens to the site of the *Convent de los Martires*, where the beautiful house and grounds of Madame Calderon are situated. They are readily shown to visitors, and are worth seeing. Here Bishop Pedro Gonzalez was martyred in 1456. The chapel, built by the Catholic kings, is pulled down. The gardens are beautiful, and good butter can be bought from the dairy.

Visit now the *barranco* or ravine behind it, where gypsies live in troglodyte burrows, amid aloes and prickly pears. The dark daughters of Moultan sit in their rags under the vines, while

their elfin brats beg of a stranger "*un ochavico!*" Hence to the *Campo del Principe*—the parish ch. of San Cecilio is said to have been a Mosarabic, and has the privilege of ringing its bell on Good Friday, when all other belfries are mute.

§ 4. MUSEO, CUARTO REAL, PUBLIC WALKS, MARKETS, ARCHBISHOP'S PALACE.

The fine *Convento de Santo Domingo* now serves for the *Museo*; the noble façade is by Diego de Siloe. The interior chapel is all frippery, and the altar del Rosario of outrageous Churrigueresque. There are specimens of *Alonso Cano*, *Juan de Sevilla*, *Atanasio Bocanegra*, and a parcel of San Bruno's and Carthusians by *J. Sanchez Cotan*. Obs. the portable altar from the Convent de San Geronimo, with 6 fine enamels on copper, in the style of Jean Penicaud of Limoges; unfortunately the original mounting has been destroyed. Notice also some carving by Mora and Risueno, pupils of Cano. Visit the room, *Sala de Juntas*, where the *Comision de Monumentos* hold their meetings, and another room on the ground floor, which contains a collection of objects found at or near Granada. They consist of Roman inscriptions and bronzes and Moorish pottery. Obs. the interesting Moorish arquebuses. The convent garden is now the property of a member of the Pulgar family, who built the new theatre, *de Isabel la Católica*, upon a portion of it. The *Cuarto Real* is situated within this garden; it was once a royal Moorish villa. It is approached under a high embowered archway of bays and enormous myrtles. Obs. the saloons and the *Azulejos*, with Cufic inscriptions in green, white, and blue. The white tiles with golden scrolls occur nowhere else. This estate was called by the Moors *Almanjara*, and the suburb *Bibal Fajarin*. It was ceded, April 5, 1492, to Alonso de Valiza, prior of Santa Cruz, of Avila. Of the two gardens, the larger belonged to Darlhorra, mother of Muley Hacen, and the smaller to the Alcalde Mofarax. The

original deed was copied into the *Libro Becerro* of the convent, from which we make an abstract. The "livery of seisin" was thus:—Don Alonso entered the garden pavilion, affirming loudly that he took possession; next he opened and shut the door, giving the key to *Macafreto*, a well-known householder of Granada; he then went into the garden, cut off a bit of a tree with his knife, and dug up some earth with his spade. Such was the practice of Moorish conveyancers.

Return now to the *Campillo*, the "little field," or space, opposite the Teatro Principal, and the site of the monument to the unfortunate Doña Maria Pineda. The Moorish citadel *El Bibautaubin*, surrounded by walls and towers, formerly occupied the site of this square; one tower still exists below the Café del Comercio, imbedded in a modern barrack, the portal of which is Churrigueresque.

Here commences the delightful *Carrera de Genil*, or public walk, with planted avenues formed of stately elms, the branches of which form a Gothic-shaped roof almost impervious to the sun's rays. It communicates with the Alameda on the Genil, and is much frequented in the mornings of winter, and the evenings of summer. A military band plays on Sunday and Thursday evenings.

The artist will, of course, trace the Genil up to its glacier sources, from whence it gushes, pure and cold. Far from cities, and free from their drains and pollutions, the waters descend through a bosom of beauty, jealously detained at every step by some garden, which woos its embrace, and drains off its affection. The fickle impatient stream enters Granada under the *Antequeruela*, and is crossed by a bridge built by Sebastiani, who laid out a botanical garden on the banks, which the Spaniards destroyed at his departure, carrying their Iberian hatred and vengeance from persons to things and even benefits. The *Salon*, a fine walk, was much improved in 1826 by Gen. Campana. The *Bomba* fountain is charming, but the other sculptural decorations are in the vilest art. The

beauty and fashion of Granada congregate on this Alameda, which is constantly injured by overfloodings. The Genil and Darro unite below it, and, after cleansing the town of its sewers, are "*sungrado*," or drained, themselves, for the irrigation of the Vega. The grand fête on this Alameda is St. John's Eve, when at 12 o'clock, at the cry of *las doce*, all rush into the Genil to wash their faces, and thus ensure good complexions.

The fruit and vegetable markets deserve a visit. The fruit is very fine, especially the grapes, figs, and melons: the latter are piled in heaps like cannon-shot. The figs pass all praise, from the fleshy purple *Bréba* to the small greengage-looking later fruit.

Go without fail, ye artists, up the *Carrera de Darro*, and look at or sketch the Prout-like houses and toppling balconies. The Alameda itself is charming, and the view of the Alhambra palace most picturesque. The walk up the '*Cuesta de los Muertos*' to the Alhambra is very beautiful. Observe and sketch the arches of the aqueduct which carries the water to some mills, and hence to the town. The Darro reappears at the end of its career, and then marries itself to the Genil. From there to the celebrated *Plaza de Vivarandula*, the "gate of the river," the Moorish arch struggles amid modern additions, incongruous but not unpicturesque. The old gate is called *de las Orejas*, because at a festival in 1621 the mob tore off the ears of many ladies to get the rings; formerly it was called *de los Cuchillos*, because here the police stuck up the dagger-knives found on rogues; the modern gate a little further on is called *de las Cucharras*, of the spoons: pleasant and poetical nomenclature! The quaint Moorish Plaza was once converted by the Spaniards into a market-place. This is the square so famous in ballad song for the *Cañas*, or the Jereed, and the bull-fightings of Gazul. Here the pageantry of *Pasos* and *Corpus Christi* are displayed; the members of the Ayuntamiento looking on from their appropriate *Casa de los Miradores*.

Keeping along the l. side, enter the *Pescaderia*; the old wooden balconies will delight the artistic eye, as much as the fishy smell will offend the nose. The Cathedral is opposite; it was built on the site of the great mosque. It is a fine building; the open W. front is unfinished, while the heavy N. tower, of Doric, Ionic, and Corinthian orders, wants the upper storey; and the other, which was to have been its companion, is not even begun. The lover of Alonso Cano will visit his *obrador* in the tower. The façade to the grand entrance is decorated with masks, rams' horns, and festoons.

Turning to the rt. and walking round, you pass the plateresque front of the archbishop's palace, whose sermons Gil Blas was simple enough to criticise,* a *casa de ratones*, although Le Sage, who never was in Spain, describes it as rivalling a king's palace in magnificence. Close adjoining is the royal chapel, of the rich Gothic of 1510. The Berruguete doorway is later, and was built by order of Charles V. Obs. the "St. John," the patron of the Catholic sovereigns. The *Casa del Ayuntamiento* opposite, now a manufactory of linen, is Churrigueresque, but most artistic in colour and effect. It was the University or *Madresa* of the Moors. In the principal saloon there is a fine ceiling of the beginning of the 16th century. This small square, the most picturesque in Granada, was chosen by Fortuny as the subject of one of his best pictures. Turning to the l., enter the *Calle de la Carcel*, "the prison-street." Opposite is the *Puerta del Perdon*, an unfinished cinquecento plateresque portal of the time of Charles V., by Diego de Siloe.

Entering the cathedral at the W., the glaring whitewash is most offensive.

§ 5. CATHEDRAL.

The Cathedral was built in the Græco-Roman style, just when the Christian Gothic was going out of fashion, and is undoubtedly one of the

* See also George Ticknor's Life, the entertaining account of his visit to the archbishop.

finest examples which exist of this style of architecture (see Fergusson, 'Hist. of Architecture'). It was begun March 15, 1529, from designs of Diego de Siloe, in the Corinthian order. The groined roof of the five naves is supported by piers composed of four Corinthian pillars, placed back to back. The *coro*, as usual, occupies the heart of the centre nave; the *trascoro* is Churrigueresque, the white statues at the corners are made of glazed pottery. The white and grey marble pavement is handsome: the E. end is circular: the high altar is isolated and girdled by an architectural frame. The admirable *Cimborio* rises 220 ft.: obs. the noble arch, 190 ft. high, which opens to the *coro*.

The dome is painted in white and gold. The effigies of Ferdinand and Isabel kneel at the sides of the high altar: above, and let into circular recesses, are the splendid colossal heads of Adam and Eve, carved and painted by Alonso Cano; by him also are the 7 grand pictures relating to the Virgin, whose temple this is. They are her "Annunciation," "Conception," "Nativity," "Presentation," "Visitation," "Purification," and "Ascension." Cano (born 1601, died 1667) was the minor canon, or *Racionero*, of this cathedral, which he has enriched with the works of his chisel and brush. Under its choir he lies buried. Obs. by him an exquisitely carved "Virgin and Child," originally placed at the top of the *Facistol* in the *coro*, but removed for safety to the sacristy, as the *San Pablo* by Ribera was stolen in 1842: the child is inferior, and possibly by another hand. By him, in the *Capilla de la Virgen del Carmen*, are the heads of St. John the Baptist, full of death, and of St. Paul, full of spirit; they are life-size, and rank among Cano's finest works. Over the door of the *Sala Capitular* is a "Charity," by Torrigiano, executed as a sample of his talent, when he came to Granada to compete for the "Sepulchre of the Catholic Sovereigns." Among the paintings obs., in the *Capilla de la Trinidad* and *Jesus Nazareno*, three by Ribera—St. Anthony,

St. Jerome, and St. Lawrence; four by Cano—not very fine—viz., a Saviour bearing his Cross, a St. Augustine, a Virgin, and a Trinidad, the Father bearing the Dead Son: the large pictures in the transept are by Juan de Sevilla and Pedro Atanasio Bocanegra, a disciple of Cano, who exaggerated one defect of his master—the smallness of the heels of children. Obs. his “Virgin and San Bernardo”—it forms an altar-piece, in the centre aisle, in which the Virgin is directing a stream of milk from her rt. breast to the open mouth of the Saint. Notice also a “Scourging” by the same artist.

In the *Capilla de San Miguel*, the first to the rt. on entering, is a fine melancholy Cano, called “*La Virgen de la Soledad*.” This picture was cut out of its frame some few years ago, and found by accident in a house in the *Carrera de Darro*. It is very finely painted, but the treatment of the figure is stiff and conventional; it recalls the statue of Becerra in the San Isidro at Madrid, and is indeed the type of this subject. This chapel was decorated with marbles, in 1804, by Archbishop Juan Manuel Moscoso y Peralta, and finished in the fatal 1808. One of the best of Spain’s great prelates, this good man expended his large private fortune in works of piety and beneficence. The single slab of the altar was brought from Macael: the red marbles came from Luque. Admirers of Oriental china may notice the two fine vases in this chapel.

Behind the equestrian figure of Santiago, and too high up to be well seen, is a Florentine copy of a Virgin and Child, said to have been painted by St. Luke, which was given to Isabella la Católica by Innocent VIII., and before which mass is said every January 2nd, the day of the conquest of Granada, when it is lowered for public adoration.

In the *Capilla de la Antigua*, so called from the Image found in a cave, and used by Ferdinand as a battle banner, are two curious portraits of

Ferdinand and Isabel, copied by Juan de Sevilla after Rincon: the light is bad. They are represented kneeling at prayers under rich canopies; the king is clad in armour, the queen in a blue and moroon cloak. Reds are the prevalent colours, and the style is Venetian. The image of the Virgin is an interesting sculpture of the 15th centy., and was brought by Ferdinand and Isabel to the siege of Granada.

In the detached *Sacristia* is a charming “*Concepcion*,” carved by Cano, with his peculiar delicate hands, small mouth, full eyes, and serious expression: obs.; in the Oratorio, a “*Virgin*” in blue drapery, also by him, and very dignified, and a Crucifix by Becerra.

Now enter *La Capilla Real*, placed between the *Sagrario* and *Sacristia*, the gem of the cathedral, although it is quite independent of it, having its especial chapter, chaplains, &c. The rich Gothic portal, having escaped the whitewash, contrasts with the glare around. It is elaborately wrought with emblems of heraldic pride and religious humility, which accord with the tender sentiment which the solemn Gothic peculiarly inspires. The *Coro alto* is adorned with the shields and badges of the Catholic sovereigns. The superb *Reja*, of iron, partly gilt, was made, in 1522, by the *Maestre Bartolomé*, whose name is near the key-hole.

On each side of the high altar kneel carved effigies of the king and queen, which are very remarkable, being exact representations of their faces, forms, and costumes: behind Ferdinand is the victorious banner of Castile, while the absorbing policy for which both lived and died—the conquest of the Moor, and the conversion of the infidel—are embodied behind them in singular painted carvings; these have been attributed to Felipe Vigurny, and are certainly of the highest antiquarian interest. In that which illustrates the surrender of the Alhambra, Isabel is represented riding upon a white palfrey, between Ferdinand and the great cardinal Mendoza, who sits on his trapped mule, like Wolsey. He alone wears gloves; his

pinched aquiline face contrasts with the chubbiness of the king and queen. He opens his hand to receive the key, which the dismounted Boabdil presents, holding it by the wards. Behind are ladies, knights, and halberdiers, while captives come out from the gates in pairs. Few things of the kind in Spain can be more curious. The other basso-relievo records the "Conversion of the Infidel;" in it the reluctant flock is represented as undergoing the ceremony of wholesale baptism, the principal actors being shorn monks. Obs. the costumes: the mufflers and leg-wrappers of the women—the Roman *farcie*—which are precisely those still worn at Tetuan by their descendants.

In the centre of the chapel are 2 magnificent sepulchres, wrought at Genoa by Peralta, in delicate alabaster; on these are extended the marble figures of the Catholic sovereigns, and those of their next successors. Ferdinand and Isabel slumber side by side, life's fitful fever o'er, in the peaceful attitude of their long and happy union; they contrast, the ruling passion strong in death, with the averted countenances of Juana, their weak daughter, and Philip, her handsome but worthless husband.* Obs. carefully the details of these *urnas* and the ornaments: in that of Ferdinand and Isabel the Four Doctors of the Church are at the corners, with the Twelve Apostles at the sides: Ferdinand wears the Garter, Isabel the Cross of Santiago. Their faces are portraits: their costume is very simple. Analogous is the *urna* of Philip of Burgundy and *Juana la Loca*—crazy Jane. They are both gorgeously attired: he wears the insignia of the order of the Golden Fleece. The decorations are cinquecento, and some of the sculptured children are quite Raphaelesque.

These royal sepulchres are indeed superb. The statue of Isabel is admirable; her smile is as cold and her

look as placid as moonlight sleeping on snow:

— "in questa forma
Passa la bella donna e par che dorma."

She died far from Granada, but desired to be buried here, in the brightest pearl of her crown. The sentiment is truly touching, and the effect aimed at is fully produced: the subject is the Christian's death, who, stretched in the tomb, has yet the hope of another and a better life. Isabel was the brightest star of an age which produced Ximenez, Columbus, and the Great Captain, all of whom rose to full growth under her smile, and withered at her death. She is one of the most faultless characters in history, one of the purest sovereigns who ever graced or dignified a throne, who, "in all her relations of queen or woman," was, in the words of Lord Bacon, "an honour to her sex, and the corner-stone of the greatness of Spain."*

Next descend into their last resting-place; a low door—mind your head—leads down to the vault, a small space, as Charles V. said, for so much greatness. The royal coffins are rude and misshapen, plain and iron-girt; but they are genuine, and have never been rifled by Gaul or Ghoul, like those of Leon and elsewhere. The ashes of the royal conqueror have never been insulted. The letter F. marks the tomb of Ferdinand.

* For the true character of the Catholic sovereigns consult Prescott's excellent work; also Shakspeare, who, understanding human character by intuition, justly describes Ferdinand as

"The wisest king that ever ruled in Spain;" and thus portrays Isabel:—

"If thy rare qualities, sweet gentleness,
Thy meekness saint-like, wife-like government,
Obeying in commanding, and thy parts
Sovereign and pious, else could speak thee out
The *Queen of earthly queens*."

also Clemencin, 'Elogio de la Reina Catolica,' 'Memorias de la Academia de la Historia,' vol. 6; Flores, 'Reinas Catolicas,' Mad., 1770; 'Machado's Embassy to Spain,' Col. of State Papers, Lond., 1858, edited by Gardiner. For interesting details of her daughter Joanna, Col. of State Papers, edited by Bergenroth, vol. v. Appendix, London, 1862.

* Queen Isabel died 26th November, 1504; King Philip I. on the 25th September, 1506; Queen Joanna on the 11th April, 1555; King Ferdinand *et Catolica* on the 23rd Jan. 1516.

These coffins make the past and present real; and, together with everything at Granada—art and nature alike, the Alhambra, the battle-field Vega, the snowy Sierra, towering above—form the common monuments and the best histories of these truly royal personages, the founders of their country's shortlived greatness. Then it was that the flag of Spain, on which the sun never set, was unfolded to the wonder and terror of Europe, while a new world was cast into her lap, discovered at the very moment when the old world was becoming too confined for the outgrowth of the awakened intellect, enterprise, and ambition of mankind.

Among other relics which are shown in the *sacristia* of this chapel, nicely arranged by the Capellan Mayor in a press with glass doors, and which were bequeathed by Ferdinand and Isabel, are the identical royal standards used at the conquest, and the sword of the king; obs. its singular semicircular guard: also a plain silver-gilt crown, a Gothic cross, two pixes (one Gothic), an exquisite enamelled *ciril*, one of the finest things of the kind in Spain, and the queen's own "missal," which is placed on the high altar on the anniversary of the conquest: it was finished by Francisco Florez on Monday, July 18, 1496, and contains 690 pages: one of the best of the illuminations is the "Crucifixion," p. 313. Obs. also a chasuble embroidered by Isabel, a small "Adoration of the Kings," by Hemling of Bruges; and, in a chapel to the rt., a singularly fine picture, probably by Van der Weyden: the centre, the "Descent from the Cross," has been mutilated. A darkish passage connects this royal chapel with the *Sagrario*, which was the original mosque; here is hung a picture which represents the episode of the "Ave Maria" of *Hernán Pérez del Pulgar* (1451, 1531), "El de las hazanas," the knight who, during the siege, rode into Granada, and affixed a taper and the "Ave Maria" on the doors of this mosque, thus consecrating it, as it were, to her, a feat which is charged on his shield.

While alive he was allowed the honour of sitting in the *coro*, and at his death was buried in the tomb-house of royalty, and on the site of his great deed.

This *Sagrario* itself is a monstrous jumble of Churrigueresque, costly in material and poor in design. The "*San José*," by Cano, is hung too high to be well seen. Here lies the good Fernando de Talavera, the first archbishop, ob. May 14, 1507. The Conde de Tendilla, the first Alcaide of the Alhambra, raised this tomb, and inscribed it "*Amicus Amico*."

§ 6. ZACATIN, FUENTE DE LOS AVELLANOS, ALBAICIN, GATES, CARTUJA CONVENT, HOSPITALS.

On leaving the cathedral, enter the *Zacatin*, the "shopping-street" (*Zok*—Arabic market) of Granada: which, since the river has been closed over, is losing much of its picturesque effect: to the l. is the *Alcaiseria*, which, previous to a fire in 1843, was an identical Moorish silk-bazaar, with small Tetuan-like shops, and closed at night by doors. Half-way down the *Zacatin*, cross a small street to the *Casa del Carbon*. This Moorish building—Carbone notandum—was built very early, and was used as a *Foudah* or hostelry: now it is degraded into a den of beggars, *Carboneros*, and their charcoal. The archway is very rich. Adjoining is the house of the Duque de Abrantes, by whose wife this Moorish residence was some years ago modernised and whitewashed. Below is a subterranean passage, said to communicate with the Alhambra: his incurious grace, however, blocked it up without any previous examination. This grandee possesses much land in the Vega: one farm was bought of the Infanta Fatima in 1495 for 4000 reals, and is now worth a million. His Arabic title-deeds deserve the notice of conveyancing amateurs.

The *Zacatin* is filled with shops of all kinds; at the end is the *Plaza nueva* and the *Chancilleria*, or Court of Chancery, with its handsome façade, built in 1584, by Martin Diaz Navarro,

after designs of Juan de Herrera. Here resided the Captain General. The court is no longer what it formerly was, viz., the sole grand tribunal of appeal for the S. half of Spain. Pursuing the course of the Darro, turn to the l., near a half-broken Moorish arch, which, stemming the torrent, connected the Alhambra hill with the Moorish Mint, which was pulled down in 1844. In the *Calle del Bañuelo*, No. 30, is a Moorish bath with horse-shoe arches; it is entered from the back, and is quite a picture, although now only used by women, who wash linen, but do not wash themselves.

Passing the elegant tower of *Santa Ana*, we reach the *Alameda del Darro*; a bridge leads up to the *Puerta de los Molinos*, and also to the l. up to the medicinal *Fuente de los Avellanos*, a most charming walk in the early spring morning. The views are beautiful. Those who do not cross the bridge may continue to ascend to the *Sacro Monte*, where a gross trick was played off in 1588 on the Archbishop de Castro, who founded a college on the site of some discoveries of forged relics, and marked the spots by crosses.

Descending again to the *Alameda del Darro*, turn up the *Calle de la Victoria* to the *Casa del Chapis* on the rt. hand, a now degraded but once beautiful Moorish villa. Now ascend to the *Albaicin*, and visit the *Church of San Nicolas* for the view. There are few panoramas equal to it in the world. The *Albaicin* suburb, busy and industrious under the Moor, is now the abode of idleness and poverty; it still retains its own circumvallation, and many of the Moorish houses of the humble refugees from Baeza still remain here unchanged. After leaving *St. Nicolas*, the visitor ought to go, through the picturesque *Plaza Larga*, to *San Christobal*, where the panorama is also unrivalled.

Passing out at a portal, another ravine is crossed, beyond which is another suburb, also walled in by long lines, which terminate at *San Miguel el alto*. The long line of wall which

runs up to this height is called *La Cerca del Obispo*, because raised by Don Gonzalo de Zuñiga, the captive Bishop of Jaen, as his ransom. From the conical height above the ch. the prospect of Granada and the Vega is magnificent; the sunsets are unrivalled; none should omit the ascent.

Turning to the l., we descend into Granada by a ravine; to the rt. was the ancient Moorish *Casa del Gallo*, which was pulled down in 1817 to build a tile-manufactory; formerly it was a look-out guard-post, and the weathercock indicated watchfulness—"fore-warned, fore-armed." The vane consisted of an armed Moor, whose lance veered with the wind.

"Dice el Sabio Aben Habuz
Que así se ha de guardar al Andalúz."

This was held to be a charmed talisman, and its being taken down by the Moors was thought to have entailed the Christian triumph.

Crossing the defile, the walls of the *Albaicin* may be re-entered by a Moorish gate, above which is another, called *La Puerta de Monaita*. This fine masonry tower overlooks the entrance to Granada, and the *Puerta de Elvira*, which has been barbarously repaired.

Opposite is an open space, converted in 1846 into an *Alameda*, the trees of which were ruthlessly cut down for some fireworks when Queen Isabel II. visited Granada in 1862; in the centre is *El Triunfo*, with a statue of the Virgin by Alonso de Mena, near which executions used to take place. Here, on the 26th of May, 1831, Doña Maria Pineda, aged about 32 years, a lady of birth and singular beauty, was cruelly strangled. A simple column, upon which is an almost illegible inscription, marks the spot. Her only crime was the finding in her house an embroidered constitutional flag. She died like a heroine. Her body was exhumed in 1836, and carried in state to the Ayuntamiento. A monument has been raised in her honour, and placed within a walled enclosure upon the *Campillo*.

Next visit the suppressed *Cartuja* Convent, some distance from the town.

It lies within a kind of courtyard, which is entered by a gateway to the rt. of the road. This once enormously wealthy convent was founded by the Carthusian order of monks, upon an estate granted to them by el Gran Capitan Gonsalo de Cordova. Sebastiani plundered it, and carried away all the pictures by Cano, except his fine Virgin and Child, which forms the retablo of the *Altar Sagrario*: the Head of Christ immediately above is said to be by Murillo. The doors of the chapel are beautifully inlaid with ebony, mother-of-pearl, cedar-wood, and tortoise-shell. The Sanctuary is richly ornamented with marbles from the neighbouring mountains. Its cupola is painted in fresco by Palomino. The refectory has a singular echo. Obs. also the painted cross at the W. end, which being a very good imitation of a *real wooden one*, is much admired. In the Sacristy, obs. the *Comodas* (drawers where the vestments are kept) which, like the doors, are beautifully inlaid with tortoise-shell, &c. This industry has been most admirably revived at Granada by a cabinet-maker, called Martin, who lives in the *Tintes*. Obs. also two splendid pieces of agate, said to be the largest yet found in Spain. The statue of St. Bruno, carved in wood and painted, is by Mora. The high altar, of which this statue forms the centrepiece, is richly inlaid with fine slabs of Granada marble. The guides point out several curious resemblances to human and brute forms, amongst the variegated veins of these marbles. One of the most fantastic forms is called by them "*el Abogado Antiguo*;" another is known as "*el Cristo de la Columna*." The cloisters contain a series of pictures by Brother Cotan, a Carthusian monk. They represent most repugnant scenes of Carthusian persecutions and martyrdoms, said to have been enacted by Henry VIII. and the English Protestants, in the year 1535.

The gardens of the convent are charming: they are not, however, open to the public, having been purchased by a private gentleman, and attached to his own house.

[Spain.]

Returning to the *Plaza del Triunfo*, at the corner is the *Hospital de los Locos*, founded by Ferdinand and Isabel, and one of the earliest of all lunatic asylums. It is built in the transition style from the Gothic to the plateresque, having been finished by Charles V. The initials and badges of all parties are blended. Obs. the *patio*, and the light lofty pillars. The interior is clean; all the lunatics, except those who are locked up because dangerous, are allowed to associate together, with little attempt adopted to promote their recovery. At the upper end of this Plaza is the bull-fight arena, burnt down in 1877, and near it "*Las eras del Cristo*," "the threshing-floor of Christ." In the adjoining *Calle de San Lazaro* is a large hospital. Retracing our steps to the *Calle de San Juan de Dios*, visit the hospital founded by the saint himself. Juan de Robles was a truly philanthropic and good man, and before the spirit of his age; thus from his preaching the necessity of founding hospitals he was shut up as a madman, and his *jaula* or cage is still shown: he died March 8, 1550, and was canonised in 1699 by Urban VIII.* Over the entrance is his statue by Mora, in the usual attitude in which he is painted and carved, namely, that in which he expired—on his knees. His body was kept in an *urna*, the pillars and canopy of silver were melted by Sebastiani. The hospital has two courts: the outer has a fountain and open galleries; the inner is painted with the saint's miracles. In the W. angle of the outer court, over a staircase, is a fine *artesonado* coiling.

§ 7. SAN GERONIMO, OLD HOUSES AND CHURCHES.

Hence to *San Geronimo*. This once superb convent, now a cavalry barrack, was begun by the Catholic sovereigns in 1496. The chapel was designed by Diego de Siloe: left incomplete, the building was finished by the widow of

* Consult his '*Biografia*,' by Francisco de Castro, 8vo., Granada, 1613, and printed again at Burgos, 1621.

the Great Captain. On the exterior is a tablet supported by figures of Fortitude and Industry, inscribed "*Gonzalo Ferdinando a Corduba magno Hispanorum duci, Gallorum ac Turcorum Terrori.*" below are his arms, with soldiers as supporters. The grand patio is noble, with its elliptical arches and Gothic balustrades. The *Retablo* of four storeys bore the armorial shields of Gonsalo. The effigies of the Captain and his wife knelt on each side of the high altar, before which he was buried: the epitaph of this truly great man is simple and worthy of his greatness: "*Gonzali Fernandez de Cordova, qui propria virtute magui ducis nomen proprium sibi fecit, ossa perpetuam tandem luci restituentula huic interea loculo credita sunt, gloria minime conspulta.*" This convent was pillaged by Sebastiani's troops, who tore down the Sacristia for the sake of the wood, while Sebastiani destroyed the tower, in order to use the materials in building a bridge over the Genil; they carried off the Great Captain's sword, and pulled down his banners.

We are now approaching the aristocratic portion of Granada, and the *Calle de las Tablas*. Here the Conde de Luque has a fine mansion. The Churrigueresque Church of *Las Augustias* on the *Carrera del Genil*, has 12 Apostles carved by Pedro Duque Cornejo, and a rich jasper *Camarin*, under which is the miraculous image, *la Patrona de Granada*. This image is carried to the cathedral every Easter Monday. Near *San Francisco* is a fine old house, *La Casa de Tiros*, belonging to the Marquis of Campotejar (Count Pallavicini). His agent will show the sword of *el Rey Chico*. It is in excellent preservation. Another house worth looking at is the *Casa de Castril*, near *San Pedro y San Pablo*, with good cinquecento ornaments inside and out, after designs of Diego de Siloe, 1539. In *Santa Catalina de Zafra* is a tolerable picture of the marriage of the tutelary, by Alonso Cano. Visit by all means the *San Juan de los Reyes*. It was the first Moorish mosque conso-

crated by Archbishop Ferdinand de Talavera: here Isabel attended mass, and gave a *Retablo*, with portraits of herself and husband by Antonio Rincon. Obs. its tower. In the *Calle de Elvira* is the heavy, ill-executed fountain of *el Toro*, attributed (erroneously) to Berruguete.

On the opposite side of the Genil, near the Ermita of St. Sebastian, is a garden, belonging to the Duke of Gor, which contains an interesting and charming tower, decorated with arabesques, which belonged to the Alcazar of Said. It has been lately restored by Señor Contreras.

§ 8. EXCURSIONS.

These are numerous and full of interest to the historian, artist, and geologist.

By rail to Pinos Puente.

(1) To *Soto de Roma*. The Englishman may wish to visit this estate of the 'Great Captain' of England, not that it has much intrinsic interest. It lies about 9 m. from Granada, and is bounded to the W. by the *Sierra de Elvira*, which rises like a throne of stone over the carpeted Vega. A spring of water, which gushes from this rocky alembic, is good for cutaneous complaints. Near *Atarfe* are some remains of the ancient city *Iliberis*. Here the celebrated Council was held about the year 303, at which Osius of Cordova presided over 19 Spanish bishops. The 81 canons breathe a merciless anathema and death, worthy of the land of the future Inquisition. The crimes and penalties give an insight into the manners of the age. The canons are printed in Pedraza, 217.*

This hill possesses a mournful fame in Spanish history from the defeat of the Infantes Pedro and Juan. They

* The best edition of the early councils and canons of Spain is the 'Collectio Maxima,' Jose Saenz de Aguirre, fol., 4 vols., Roma, 1693-4; or the fol. 6 vols., Roma, Jos. Catalani, 1753. See also 'La Defensa y aprobacion del Concilio Iliberitano,' F. Mendoza, fol., Mad., 1594.

had advanced against the Moors with "numbers that covered the earth." After much vainglorious boasting they retired, and were followed, June 26, 1319, by about 5000 Moorish cavalry, and entirely put to rout: 50,000 are said to have fallen, with both the Infantes. The body of Don Pedro was skinned, stuffed, and put over the gate of Elvira; many princes were slain, and among them the Lord of Ilkerinterrah, or England. This disaster was amply avenged 21 years after, by Alonso XI. at Tarifa, and again by Juan II., or rather Alvaro de Luna, who here, in June, 1431, defeated the Moors. The battle is generally called *de la Higuera*, from the little fig-tree under which the king bivouacked, or others say, from the bribes enclosed in figs, with which Alvaro corrupted the Moorish captains.*

The *Soto de Roma* is so called, either from the "Wood of Pomegranates," or more probably from the village *Roma*, *Ruma*, which, in the time of the Moors, was inhabited by Christians, *Rum*, *Rumi*. The estate was an appanage of the kings of Granada, and was granted May 23, 1492, by Ferdinand to his lieutenant at that siege, the uncle of the celebrated Señor Alarçon, to whom were committed as prisoners both François I. and Clement VII. The *Soto*, on the failure of the Alarçon family, was resumed by the crown, and henceforward granted to court favourites. Charles III. gave it to Richard Wall, his former prime minister. This Irish gentleman lived here in 1776. Before he came here the house was in ruins, and the lands neglected, the fate of most absentee properties in Spain, but Wall, although 83 years old, put everything into perfect order. Charles IV., after Wall's death, granted the estate to the minion Godoy. At the French invasion Joseph secured the property to himself. The victory of Salamanca proved a flaw in the title, whereupon the Cortes granted the estate to the able practitioner who

settled the reconveyance; and this is one of the few of their grants which Ferdinand VII. confirmed, but very reluctantly: the Duke of Wellington held it by *escritura de posesion*, in fee simple, and unentailed. It contains about 4000 acres. This estate is divided in two parts, the *Soto de Roma*, and *Dehesa baja de Ilora*. The *Soto* consists of a band of fine irrigated soil, which is cultivated by 800 colonos, and produces 8000 panegas of corn. In the centre is the village of *Fuente Vaqueros*, which contains the *Casa Real*, granaries, and manager's house. The *Dehesa de Ilora*, 6 m. from the *Soto*, contains two of the finest plantations in Spain, which produce from 5000 to 6000 arrobas of oil yearly, and two vineyards which produce about 5000 arrobas of wine. There is a fine fruit-garden, and a good steam-engine is used at the mill. The value of the estate has been much magnified.

The visitor, if on horseback, may cross the Genil, and return to Granada by the now decayed town of *Santa Fé*, built by Ferdinand and Isabel while besieging Granada. The miserable spot was much shattered by an earthquake in 1807. Here the capitulation of Granada was signed, the original deed of which is at Simancas. It was dated at this town of "*sacred faith*," as if in mockery of the Punic perfidy with which every stipulation was subsequently broken. It was from *Santa Fé* that Columbus started to discover the New World, and where he found, when success had rewarded his toils, every pledge previously agreed upon scandalously disregarded.

(2) To the *Quarries* from whence the Green Serpentine is obtained. The geologist will find this an interesting excursion. The quarries lie under the *Picacho de Veleta*, and belong to the Marquis de Mondejar. Ascend the charming valley of the Genil to Senes, 3 m.; thence to Pinos, 3 m.; and to *Huotor*, 3 m. Here vast quantities of silkworms are reared. The winding the thread is anything but a sweet-smelling job; but seen from afar, as the peasants prepare the golden tissue

* Of this engagement there is a most curious chiar-oscuro fresco on a wall at the Escorial.

in most patriarchal poverty, the poetry and the picturesque is perfect. While the dinner is getting ready at the tidy *Tío Pardo's* (Nunky Brown—bring the materials with you), ride up the defile to the *Barranco de San Juan*, $4\frac{1}{2}$ m., taking a Hueter guide. The green serpentine blocks lie in the bed of the stream. Return to Hueter, and let both men and beasts dine.

(3) Excursion to the sandy knoll known as *El último suspiro del Moro*, or *La cuesta de las lágrimas* (2 m.), where Boabdil, Jan. 2, 1492, sighed and wept his last farewell to Granada and the Royal Alhambra. Then the banner of Santiago floated on his red towers, and all was lost. Behind was an Eden, like the glories of his past reign; before him a desert, cheerless as the prospects of a dethroned king. Then, as tears burst from his water-filled eyes, he was reproached by 'Ayeshah, his mother, whose rivalries had caused the calamity. "Thou dost well to weep like a woman, for that which thou hast not defended like a man." When this anecdote was told to Charles V., "She spake well," observed the Emperor, "for a tomb in the Alhambra is better than a palace in the Alpujarras." Thither, and to *Purchena*, Boabdil retired, but not for long. He sickened in his exile, and, passing over into Africa, is said to have been killed in a petty battle, thus losing his life in defending another person's cause better than he did his own (*Hist. Africa Marmol*. i. 248). Gayangos, however (Moh. D. ii. 390), has ascertained that he lived at Fez until 1538, where his posterity was long to be traced, but reduced to the lowest poverty, existing as beggars on the charity doled out at the mosques! a sad reverse of fortune, and a melancholy conclusion of the brilliant Mohammedan dynasty in Spain. Do not return to Granada by the same road; but ask for the villages *Otura* and *Ogijares*, and then strike to the rt. and cross the rivulet *Dilar* to *Zubia*, to which, during the siege, Isabel rode to have a view of the Alhambra: while she halted in the house with

Claude-like miradores, a Moorish sally was made, and she was in much danger. In memory of her escape she erected a hermitage to the Virgin, who appeared visibly for her protection, and the building still remains amid its laurels. Returning home, just on entering the avenue of the Genil, to the l., on its banks, is *San Sebastian*, once a Moorish Caaba, to which Ferdinand and Isabel accompanied Boabdil on the day of Granada's surrender.—Read the inscription let into the wall. The extraordinary *Alamo*, or tree, under which the first mass was said, stood here, but was cut down by some barbarians in 1760. This most interesting building is now used as a chapel.

From Hueter an excursion may be made to the glacier and *Corral del Veleto*.

(4) Excursion to the Archbishop's Palace of Viznar, built by Moscoso y Peralta, a S. American prelate. 3 m. further on is *la Fuente Grande*, a vast spring of water which bubbles up in a column several feet high.

(5) *Ascent of the Sierra Nevada*.—The lover of alpine scenery should by all means ascend one of the peaks of the *Sierra Nevada*. This range of mountains, the *Orospeña* of the ancients, the *Ho-lair* of the Moors, presents a most imposing appearance from Granada. Its most lofty pinnacles are eternally covered with snow.

To the botanist this sierra is unrivalled. The herbal of Spain was always celebrated (Pliny, 'N. H.' xxv. 8). The vegetation commences with the lichen, and terminates with the sugar-cane.

The following detailed description of the *Ascent* is from the pen of Charles Packe, Esq., the experienced Alpine and Pyrenean traveller:—

"The highest peak of this range is the Cerro de Mulhahacen, 3567 metres = 11,703 ft., which takes its name from the father of Boabdil, the last king of the Moors.

"The next is El Picacho de Veleto,

the 'weather-cock' * 3487 mètres, = 11,441 ft., which from Granada is the most conspicuous point, being of a conical, and not of a rounded form; the Mulhahacen, being barely visible from Granada, though its rounded top just peers up to the left of the Veleta over the high ridge running N. from the latter peak, the Peñon de San Francisco.

"The Cerró de la Alcazaba, 3461 mètres = 11,356 ft., the third peak E. of the Mulhahacen, is entirely hidden; but to the W. the ridge is broken by the eminences of the Machos, 3288 mètres, = 10,788 ft., and the Caballo, 3179 mètres, = 10,430 ft., from which last it gradually slopes away to the Ultimo Suspiro del Moro.†

"The whole range forms an eternal rampart to the lovely Vega; the sharp mother-of-pearl outline cuts the blue sky, clear and defined; size, solitude, and sublimity are its characteristics.

"The Picacho de Veleta, as being not only the most conspicuous, but the most easily ascended, is that which is generally aimed at from Granada. The distance is 19 miles in a direct line, but the windings among the 'barrancos' are so numerous, that the ascent cannot be accomplished under about 9 hrs., exclusive of stoppages, and 7 to return. The greater part of the ascent may be ridden; for the 'neteros,' who go nightly up for snow, have worn a roadway with their mules to within 1 hour of the top. A guide for this ascent may be heard of at any of the hotels of Granada; but there is little occasion for one. The route is as follows:

"Leave Granada by the avenue of 'La Alameda,' and 10 minutes after crossing the river Genil, quit the road to Allhendin, and take the path on the left that mounts gradually in a direction first E. and then E.S.E. across some 'quebradas' or ravines of new red sandstone, forming the last spurs

of the Dornajo ridge. The wheat crops which occupy a great portion of this upland plateau will be found cut at the end of June; but the red soil is not left bare, but sprinkled with a profusion of showy wild flowers, *Senecio leucophyllos*, *Marrubium sericeum*, *Trachelium cæruleum*, *Capparis spinosa*, *Phlomis lychnitis*, and *Phlomis purpurea*.

"After about 2 hours of continual but gradual ascent, a rill from a scanty spring (called the 'Fuente de los Castaños') is seen trickling across the road. Beyond this the red sandstone strata are replaced by calcareous ridges. Here the *Cistus ladunifera*, *Asperula paniculata*, *Lavandula lanata*, *Lavandula latifolia*, and *Salvia Hispanorum*, will be met with.

"The lower ridges are almost destitute of water, but just at the foot of the Dornajo (about 4 hours from Granada, and 15 minutes below the col) there is an excellent spring, where the traveller is recommended to make his halt for breakfast. From this spot there is a view of the old hermitage of San Geronimo, with the village of Guejar beyond, on the far side of the Genil valley. Here is a rich treasure for the botanist, a beautiful feathery boragineous plant, *Echium albicans*, the silvery tufts and purple flowers of a dwarf convolvulus, *C. nitidus*, a plant special to the Sierra; and thick beds of the *Teucrium aureum*, the *Teucrium polium*, and several kinds of thyme.

"On attaining the ridge just E. of El Dornajo, the Pico de Veleta first comes into view. Looking back, Granada is seen bearing W.N.W.

"To reach the Picacho from this point requires about 4 hours. The path is carried almost on a level round the head of the gorge, amid a thick undergrowth of *Juniperus sabina*, *Juniperus vulgaris*, and *Astragalus aristatus*. Among the smaller plants those most deserving mention are the *Jurinea humilis*, *Reseda complicata*, and a beautiful little one-flowered *Senecio*, the *S. Boissieri*, the flower of which much resembles the *Homogyne Alpina*, but the leaves are spatulate and

* The legend is quoted by Fernan Caballero in the 'Familia de Alameda.'

† The heights of the two highest peaks are given as measured by Boissier. They are rather lower than those given by Rojas, Clemente and d'Ottensheim.

shining. After turning the head of the gorge of the Mouachil, the path is carried over some roughish ground to the 'Borreguiles' or swampy pastures at the head of the barranco, which are fertilised by the melting snows of the Veleta and the Machos. Among these are the 'ventisqueros' or pits of snow (which never entirely melt), and several little mountain tarns.

"Here, at a height of 2700 mètres, = 8858 feet, the plants become truly alpine, but many of them different from their cognate species in the Alps and the Pyrenees. Both the *Gentiana verna* and *G. acanthis* may be seen here, their bells of bright blue set off by the shining silvery patches of a beautiful little plantain, *Plantago nivalis*, which in its turn is relieved by the crimson tufts of the little dwarf *Armeria*, *A. Australis*. In addition to these we have the *Gagea minima*, and two rare white-flowering ranunculi, *R. acetosellaefolius* and *R. angustifolius*, representatives of the *R. amplexicaulis*, and *R. Pyrenaicus*, of the Pyrenees.

"Above this, at 2800 mètres = 9187 feet, we have no more pasture. Plants still exist up to the very summit; but only here and there, growing in the interstices of the gneiss rock. Thus far the sheep mount in midsummer, but their domain here ends, and is replaced by that of the izard. One or two of these animals may occasionally be seen, but miserably thin, and bold because unscared by any hunter: how different from their sleek though timid cousins of the Alps and Pyrenees.

"From the plateau of the 'Borreguiles' 2 hours will suffice to reach the summit of the Veleta.

"Leaving (on the rt.) the path leading to the Col de la Veleta, the track first becomes indistinct and then ceases, the traveller subsequently making his way up the cone of the Picacho, over the débris of gneiss rocks alternated with snow-beds, a work of no difficulty, though involving some fatigue.

"The plants most conspicuous as you approach the summit, are a very beautiful composite, apparently an *Anthemis* with yellow rays, *Pyrethrum radicans*; a thorny pink *Alyssum*,

Alyssum spicatum; a crimson *Draba*, *Ptilotrichum purpureum*; and an exquisite little *Artemisia* allied to the *A. glacialis*, and *A. mutellina* of the Alps, but smaller and more aromatic, the *A. ueradensis*. This plant, which is special to the summits of these mountains, is much prized by the natives under the name of *Manzanilla real*; and the inhabitants of Granada and Lanjaron drink large quantities under the form of 'tisane.' For delicate stomachs of a less sober temperament, it is used to flavour the *Manzanilla sherry*. With these are two plants special to the western peninsula, found also in the Pyrenees, but at much lower elevations, *Galium pyrenaicum* and *Arenaria tetragyna*.

"Still nearer to the summit we have the bright pink little clusters of the *Erigeron frigidum*, distinguished from the more common *E. alpinum* by its spatulate leaves and the length and breadth of its ligules (which resemble those of an aster, from the abundance of woolly hair which covers its involucre, and because all the female flowers are ligulate); *Biscutella nana*, and a violet with blue, pale yellow, and even white flowers, *Viola ueradensis*, a violet very nearly allied to the *V. Cenisia*, but having rounder leaves, and the spur blunt and short, while in the *V. Cenisia* the spur is sharp, and twice as long as the petals. Highest of all we have the *Saxifraga Granlandica* var. *mixta*, a plant extending from here into the Arctic regions of Greenland and Spitsbergen. The *Saxifrage* and the *Artemisia* are in flower in July, on the very summit of the Veleta, but the *Saxifrage* on the eastern side, and the *Artemisia* on the southern side of the stone cairn, which makes a vast difference in the temperature.

"The view from the Picacho de Veleta is very extensive, although the traveller who has climbed the Alps and the Pyrenees may be disappointed. The mountains are uniform and barren, nor are there forests and serrated ridges to compensate for the absence of snow and glacier. In autumn, after the first rains, the atmosphere is the clearest; then the widest range of

prospect is obtainable. The coast of Africa, in a direct line, is about 130 miles distant, and consequently within a possible range of vision in a favourable season; but few, if any, travellers have seen it from here, except with the mind's eye. The yellow outline of the coast is well defined against the blue Mediterranean: even the beat of the surf, and the ships may be seen sailing in the bay of Adra, the nearest point of the sea, but beyond this the eyesight must be helped by the imagination.

“From the summit of the Veleta, Granada and the red towers of the Alhambra are well in view; and on the other side, looking down into the Alpujarras, the villages of Capileira, Bubbion, and Pampancira at the head of the barranco de Poqueira. But it will not be the puny and distant habitations of man that first arrest the attention, in this stupendous panorama. The eye will probably first be caught by the imposing mass of the Pic de Mullahacen, the cairn of which marks 2° S. of E. from the Picacho, and distant as the crow flies only 3 miles. A little to the left of this, looking across the Corral, is the *Pico de la Alcazaba*, the third highest of the range, and beyond this a ruddy glow rests on the mountains of the *Sierra Bermeja* (Vermilion mountains) where Don Alonso de Aguilar and the flower of the Spanish chivalry fell: beneath winds the verdant river so celebrated in Spanish song, although out of view—

Rio verde, rio verde,
Tinto vas en sangre viva
Entre ti y Sierra Bermeja
Murio gran caballeria.

Though separated by so short a distance, it is not easy to pass from the Veleta to the Mulhahacen. Any one wishing to do so should first retrograde towards the Col, and then descend a little, skirting the S. side of the ridge that connects the two summits; but by this route it will occupy 4 hours. To descend from the Veleta on the E. side facing the Mulhahacen is both difficult and dangerous, though not absolutely impossible to a first-rate

cragsman. To the N. side the mountain falls away in an absolutely vertical, in some places undercut, precipice of 580 metres, = 1900 feet, to the corral de Veleta. To descend upon this from the summit is impossible, though about an hour N.N.W. of the summit there is a narrow ledge, by which, with care, a descent may be effected into the corral. This corral de Veleta is one of the most striking features in the scenery of this range. Travellers can find rough sleeping accommodation there. It is called the ‘corral’ from a fancied resemblance to the walled enclosure into which cattle are driven at night in this country, and the traveller in the Pyrenees will at once be reminded of a Pyrenean cirque; to that of Trumouse especially it bears a close resemblance. Seen from above, and at a first glance, the almost circular wall of rock running round from the north-eastern shoulder of the Veleta to the north-western flank of the Alcazaba, would appear to form but one huge enclosure; but a closer inspection will show that this is divided by two medial ridges into three distinct gorges; that to the west being the corral from which issues the one glacier of the Sierra Nevada, the birthplace of the river Genil, and the most southerly glacier of Europe. The other two gorges are equally wild, partly a mass of rocks, partly a mass of snow; and at the head of the easternmost, under the flanks of the Mulhahacen, are cradled 4 little lakes, mere mountain tarns, of which the largest is dignified by the name of Laguna larga. All three gorges have a common issue in the *Barranco del Infierno* to the N., and require a separate day if visited.

“The course to the Veleta, necessitates one night upon the mountain. If fire is not an object, and wraps have been brought, the lover of fine sunset effects may well bivouac among the rocks, within ten minutes of the actual summit. There is no regular cabane, but the rocks may be arranged to form a protection against the wind. If fire is a desideratum, the quarters may be selected about two hours from the summit, N. of the Machos peak,

and W. of the Veleta, just above the borreguiles. Here, at a height of 2835 mètres, = 9300 feet, it is no hardship to pass the night with a roaring fire of juniper, and a luxurious bed of thyme.

"The descent to Lanjaron from the Pic de Veleta requires a good 6 hours. To return to Granada the Dornajo route may be again taken; or better still, descend northward from the Peñon de San Francisco, and so down the Barranco de San Juan into the Genil valley, which is struck about 1 hour above Guejar; thence 4 hours to Granada. On the Peñon de San Francisco the botanist may notice two rare plants, *Erodium trichomanifolium* and *Anthyllis tejedensis*; lower down the *Silene boryi*, and in the head of the gorge of San Juan, on the borders of a little lake, a very beautiful Gentian, very akin to the *G. pyrenaica*, the *Gentiana boryi*.

"The miners' cabins no longer exist at the lower part of the corral where the river Genil makes its turn to the west, but the traveller, if he starts from this point, where the former manager's house once stood, may very well ascend the Veleta and return the same day. This house is situated 8 hours from Granada, and there is an excellent mule-path all the way; so that provisions may be taken to any extent. To reach this house leave Granada by the N.E. corner, passing under the walls of the Alhambra, above the right bank of the river Genil. For the first hour the road is carried among cactuses and prickly pears to the little village of Senes, and another hour to the little village of Pinillos, where there is a steep ascent occupying 2 hours to the town of Guejar de la Sierra, a dirty little town on the right bank of the Genil, of which the rearing of silk-worms forms the principal industry. Beyond this there is neither house nor village, but there is a posada here where bread, wine, ham, and eggs may be had. From just below the posada the Pico de la Alcazaba is in view bearing E.S.E., and, looking south across the Genil, the ruined hermitage of San Geronimo with the Dornajo

range beyond. Above Guejar rocks pass from calcaire to schist, the path continues on the right bank of the stream for 1 hour and 40 minutes. On reaching the hill of La Fuente crosses to the left bank, along which it continues with a gradual ascent, it reaches the miner's house. Shortly after crossing the Genil a stream is seen on the right, which descends from the Barranco de San Juan. The scene here becomes very picturesque, and besides other good plants, the beautiful little fern, the annual maiden hair *Grammitis leptophylla*, is very abundant on all the rocks, though after June it begins to wither away, and must be sought for fresh in shady situations 30 minutes before reaching the miner's house, just at the bend of the corral, there is a magnificent view of the high mountain at the head of the corral, a perfect subject for a picture.

"This house is 8 hours from Granada, perched above the left bank of the stream, at a height of 1579 mètres, = 5393 feet above the sea. From here it is an easy day to explore the corral; or in a long day that may be combined with the ascent of the Pico de Mulhacen, as follows: Start early, and follow the track which leads to the mines, 2 hours; and then, leaving that on the left, pretty nearly where the first snow-patches commence, at 2400 mètres, = 7874 feet, make for the uppermost plateau at the foot of the glacier; the rocks here are all gneiss, with fine specimens of spicular iron. Up to this point the plants, though Alpine, attain to a certain height and luxuriance, *Digitalis purpurea*, *Nepeta granatensis*, *Aconitum napellus*, and a beautiful thorny plant of the chickweed family, *Arenaria pungens*, being the most conspicuous; above these the *Senecio tournefortii*, *Saxifraga stellaris*, and Holly fern, *Polystichum lunchitis*, are still able to shelter in the interstices of the rocks; but on attaining the last plateau, 2800 mètres, = 9185 feet, though the sward between the snow-patches in midsummer is still gay with flowers, they are of dwarfed and more glacial species, *Gentiana*, *Plantago nivalis*, *Ranunculus gracilis*

and *R. acetosellifolius*. Traversing this plateau to the N.W. extremity of the glacier, it is there easy to mount the rocks that form the moraine. Upon this moraine, and here only on these mountains, the writer noticed the *Ranunculus glacialis*, which plant, though not always the highest growing, seems unable to exist without the contiguity of some glacier. Here also grow two species of *Linaria*, the *L. origanifolia* and the *L. glacialis*, a very rare species, not to be found in the Alps or Pyrenees, though the smaller, and perhaps prettier form, *Linaria Alpina*, Alpine toad-flax, is so common in both.

"From the moraine, passing on to the glacier, the traveller will soon convince himself, that although insignificant in size, it is in all respects a true glacier. Not only is there blue ice, but miniature crevasses, dirt-bands, and little moulins which receive the streams that trickle across its surface. This glacier is about 600 metres across by 500 in length; in its highest part being 2921 metres = 9585 feet, and in its lowest 2859 metres = 9380 feet, above the sea-level. No rope is necessary; but as the upper part of the glacier is steeply inclined, at the close of summer when the snow is off, it might not be easy to cross it without an axe. In June there is no difficulty. The rocks under the Veleta are a sheer precipice, so the traveller must make for the eastern side; whence, mounting the steep shaly rocks, he will soon find himself on the ridge, some 400 metres E. of the Picacho de Veleta, at a height of 3340 metres, = 10,958 feet, and consequently 147 metres, = 482 feet, below the peak.

"From here the Pico de Mulhahacen is in view due W. It is a rough up and down scramble for 2½ hours to reach the summit, keeping on the south side of the ridge which connects it with the Veleta. Midway between the two peaks a mule-track is crossed, which winds up from the central gorge, and then is carried round the south flank of the Mulhahacen to Trevezlez, forming a com-

munication between that place and the mines on the north side of the range. A little farther on, about one hour below the summit of the Mulhahacen, a small circular lake is passed on the right, the Lago de Caldera. Notwithstanding its exposition due south, and the burning sun, it is late in the summer before the ice is melted from this lake, whose height is given by Boissier 3081 metres = 10,110 feet. Just beyond this, before mounting the final cone of the Mulhahacen, there is a peep over the ridge upon the four little lakes, which are cradled in the third gorge on the N.W. flank of the Mulhahacen, the largest of which is dignified by the name of Laguna larga.

"In ascending the Mulhahacen, the same plants are found as those already mentioned on the Veleta; and in addition to these the *Papaver pyrenaicum*, of a deep orange colour, rather less red than that found in the Pyrenees, but the same plant. As the rocks of the Mulhahacen are precisely the same as that of the Veleta and Alcazaba, it seems strange that this rare and beautiful little plant should only grow on the former mountain; but so it is. I believe it is not found anywhere in the south of Spain except on the W. and S.W. flanks of the Mulhahacen, where it is pretty abundant at an elevation of from 3400 metres up to the very top.

"The descent from the Mulhahacen may be made on the southern side without the slightest difficulty, either to Capileira or Trevezlez, that to the former place occupying 5 hours, and to the latter barely 4 hours.

"On the south side of the range, in the country of the Alpujarras, there are 3 stations, which may serve as a starting point from which to explore the mountains Lanjaron, Capileira, and Trevezlez. Each of these has its advantages and disadvantages. Lanjaron (to the W.) is by far the most civilised and the most accessible. There is a coach-road from Granada, and a diligence daily in the season. (See Rte. 116.)

"Lanjaron has been not unfairly

named *el paraiso de las Alpujarras*. Like all the villages of the Alpujarras, it is entirely Moorish in appearance. It is perched, at an elevation of 2296 feet, on the S. side of the slopes of the Sierra, with a deep ravine in front; and the narrow shelf on which it sits is one tangle of pomegranates and peaches, figs and oranges, which are ranged in terraces above the stream. It possesses 14 mineral springs, considered finer in quality than those of Vichy, the waters of which are impregnated with hydrates of magnesia and soda. The bathing season is from the 15th June to 15th September. Below the town is a Moorish castle on a knoll, with a fine view; and the broken hills abound with subjects for artists, whilst the botany and geology are as rich as they are comparatively unexplored. The Pop. is 3000.

"*Inns*: San Rafael, Fonda Granadina, Viuda de Regera. Visit the delightful Pasco del Paraiso. The Calle Real, or principal street, divides the town most curiously in two zones of vegetation, the upper part chestnuts and oaks, the lower oranges, lemons, palms, and sugar-canes. The snow-cured hams well merit the attention not only of the mountaineer but of the gastronomer, and the oranges are unsurpassed in Spain, though they are not ripe until the end of August, and the traveller who may have come earlier for the sake of the mountain flowers, must content himself with the oranges of the preceding season, some of which are always preserved hanging on the tree.

"The main drawback to Lanjaron as a station for excursions, is its distance from the high peaks of the range, from which it is practically as far removed as Granada. It is impossible, from here, to ascend the Veleta and return in the same day, though this is quite feasible with the westernmost and lowest peak of the Caballo. Start early from the east end of the town, and follow the path carried northwards, on the eastern side of the gorge.

"From Lanjaron to Capileira, 4 hours, by a good mule-path passing

through the village of Bayarca, and leaving the town of Orgiba below on the rt., and thence up the Barranco de Poqueira above the rt. bank of the stream, which the path crosses at a very picturesque mill and cascade just below the village of Pampaneira. From this village it requires 4 hours to reach Trevezlez. Take the path mounting the ridge due W., and gradually bearing to the N. after it has passed the two villages of Pitres and Portugas, beyond which it traverses an upland plateau, with a luxuriant growth of cistus, dwarf oaks, and other shrubs, and finally descends into the gorge of Trevezlez, at the head of which is seen the village, just on the last confines of cultivation.

"The village of Trevezlez is situated at the foot of the S.E. buttress of the Mulhahacen, on the rt. bank of the stream, and at a height of 1625 metres = 5333 feet, above the sea, being the highest village in the Alpujarras, and though larger than Capileira, it affords much worse inn accommodation. In the Posada the traveller will find absolutely nothing; and it is only on paying the money beforehand that a few eggs, oil, bread, and wine may be procured in the village. For bed the traveller will have to content himself with the floor, and, unless curious in entomological discovery, let him beware how he indulges in the luxury of any covering. Indeed, such is the dirt and discomfort of Trevezlez, that I can scarcely recommend it as headquarters; though to any one prepared to fare there, it is a very convenient station from which to ascend the peaks of Mulhahacen and Alcazaba. The Mulhahacen may be ascended from the village in 4 hours. Passing out of the village by the N.N.W. corner, make for the ridge forming the N. side of the gorge: once on this, the Pic de Mulhahacen is in sight, bearing N.W.; skirt this ridge over rocks and snow-beds till the summit is attained. There is no possible difficulty for the most timid.

"The Pico de Alcazaba may be reached in about the same time.

Follow the gorge of Trevezlez northward for 1 hour, and then bear up the gorge which divides the two mountains, keeping to the north or Alcazaba side. The southern peak of the Alcazaba, that first attained, is not the highest. The highest is the most northern peak, which is 40 minutes farther. On the western and northern sides the precipices of the Alcazaba are most imposing; and the mountain is only accessible on the S. and S.E. In the basin between the Alcazaba and the Mulhahagen there is a small lake, and, skirting this, the mountaineer may pass from one peak to the other without much difficulty, though it requires a little care.

"From the village of Trevezlez, continuing up the gorge, you may pass by the Port de Vacares into the Genil valley, and so to Granada. The mule-path crosses the river at Trevezlez, and is carried up the left bank of the stream; but it is a very long day. As Ottensheim states the contrary, I may mention that the fishing in the river of Trevezlez is all a fiction. To the best of my belief there are no trout worth speaking of, either in this or in any other river of the Sierra Nevada.

"Both at Trevezlez and at Capileira the snow lies deep for several months in the year, and from all appearances the fall is quite as heavy on the south, as on the north side of the Sierra. The tropical plants are left far below; but even at Trevezlez fruit-trees, such as the walnut, apple, and mulberry, produce and ripen. And the cultivation extends much higher, up to 2300 metres (7546 feet), the highest cultivated plants being rye, *centeno*; and the large kind of pulse, *cicer arietinum*, which is so much used throughout Spain under the name of *garbanzos*.

"At places like Trevezlez the traveller has the dignity of sleeping under a roof, but that is all. He will not get much repose, and will certainly miss the enjoyable sensations of sleeping on the mountain side, 'sous les belles étoiles.' To camp out, however, with any enjoyment, a fire is absolutely necessary, and one of the great drawbacks of the Sierra Nevada

is a scarcity of wood of any kind. Three little prickly plants, *Alyssum spicatum*, *Astragalus aristatus*, and *Arenaria pungens*, are the only growth approaching an under-shrub, at any height on the south side of the range. Queer stuff to handle for fuel, and still more queer for a bed, but above 2500 metres, = 8202 feet, this is the only material. On the north side it is different. In most places there is an abundant growth of juniper, both the common juniper and the savin, the last growing rather the lowest.

"Owing to many discomforts, and especially to the burning sun and wretched accommodation, the Sierra Nevada cannot compete with the Alps and Pyrenees. The range has, however, one great advantage over all other European mountains, viz., that during the summer and early autumn months, that important element of mountaineering, the weather, need never be considered, for it is quite sure to be fine, both by night and by day. The only rencontre on the mountain itself will be with an occasional *acquiéro*, or man employed to keep the aqueducts running which irrigate the plains below.

"In the way of sport the Sierra Nevada does not hold out great attractions. There are a few iazards, *antilope rupicapra*, upon the Sierra, apparently exactly the same animal as that of the Pyrenees; also a kind of wild goat somewhat resembling a bouquetin, the *capra agagra*. Fishing in the stream is a delusion; but for the botanist the Sierra Nevada has attractions, probably superior to any other mountain-range in Europe. On these summits plants of the Syrian mountains may be seen growing side by side with the Arctic flora of Greenland."*

* The traveller interested in the flora of the range should consult the very exact and beautiful work by Edmond Boissier of Geneva, 'Voyage botanique dans le Midi de l'Espagne,' Paris, 1839-45, 2 vols. In addition to this he may also like to look at the 'Paseos de Granada,' by Simon Rojas Clemente, Madrid, 1807; and 'Madera, Andalucia, la Sierra Nevada, y los Pirineos,' a gossiping book by Frank Pfeudlen d'Ottensheim, Sevilla, 1819.

ROUTE 103A.

MADRID TO GRANADA BY CORDOVA AND BOBADILLA. 425½ m.

See, as far as Bobadilla, *Rtes. 126, 85, and 106.* This road may be chosen with preference by those who do not like to travel by diligence, or for those who go to Granada from Cordova and Seville.

Travellers from Seville to Granada can take advantage of the new line open from Osuna to La Roda. Feb. 1878.

From Bobadilla to Granada, see *Rte. 104.*

ROUTE 104.

SEVILLE TO GRANADA, BY UTRERA, MARCHENA, OSUNA, LA RODA, AND ANTEQUERA. See 'Indicador.'

Seville Stat.

2½ m. *Dos Hermanas* Stat.

6 m. *Utrera* Junct. Stat.

10 m. *Arahal* Stat.

6 m. *Paradas* Stat.

7 m. *Marchena* Stat. Pop. 11,600.

Visit its ancient church of 5 naves. The Arcos family have a palace here.

8 m. *Los Ojuelos* Stat.

17½ m. *Osuna* Stat. Pop. 16,000.

The apex of the triangular hill upon which this healthy town is built, is crowned by a castle and the *Colegiata*. The streets are picturesque and straggling, the balconies of the houses are ornamented with superb carnation pinks. Osuna takes its name from Osuna, daughter of Hispan, who married Pyrrhus, a killer of boars, hence the arms of the city, a castle with 2 boars chained to a window. The Ro-

mans called the place *Gemina Urbanorum*, because 2 legions, and both of Rome, happened to be quartered there at the same time. The city was taken from the Moors in 1240; Philip II. granted it to Pedro Giron, whom François I. used to call *Le bel Espagnol*.

Visit the *Colegiata*, built in 1534, in the mixed Gothic and cinquecento style. Obs. the Crucifixion by Ribera; it was mutilated by the French under Soult, but restored afterwards by Joaquin Cortes. The *Retablo* of the high altar contains 4 gloomy paintings by Ribera: it was brought from Naples by the celebrated Viceroy Duke. The marbles of the pavement are fine. Visit the underground portions of this ch. The *Patio del Sepulcro* is in Berruguete taste. The vaults are supported by Moorish arches. Obs., in the *sacristia*, a Christ by Morales.

Leaving Osuna, we pass *Las Aguas dulces*, whose sweet waters create an oasis in these aromatic *dehesas*.

10½ m. *Pedraera* Stat. Pop. 1300. [To the l. lies Estepa, on the road to Ecija. Some traces of the ancient Astapa are yet visible. This guerrillero hill-fort rivalled Numantia: when besieged by the Romans, 547 u.c., its inhabitants destroyed themselves, their wives and children, on a funeral pile, rather than surrender.]

6½ m. *La Roda* Stat. Here the rly. from Cordova to Malaga is joined. Hence to

12½ m. *Bobadilla* Junct. Stat. Here is a refreshment room. The line to Granada, completed in 1873 (77 m.), branches off.

2 m. *Apeadero* Stat.

8 m. *Antequera* Stat. Inn: Posada de la Castaña. Pop. 30,000. This city was an important Roman station. The ancient town was situated at *Antequera la Vieja*. The remains of a palace and a theatre, almost perfect in 1544, were used as a quarry to build the convent of *San Juan de Dios*; a few fragments were saved by Juan Porcel de Peralta in 1585, and are imbedded in the walls near the *Arco de los Gigantes*, going to the castle

court. Others were then brought from *Nescania*, 7 m. W., where a hamlet was erected in 1547 for the invalids who came to drink the waters of the old *Fons divinus*, now called the *Fuente de Piedra*, because good for stone and gravel complaints.

The city was recovered from the Moors in 1410 by the Regent Fernando, who hence is called "*El Infante de Antequera*." He gave the city for arms the badge of his military order, *La Terraza*, the "vase" (*quasi de terrá*), the pot of lilies of the Virgin, under which the mystery of the divine incarnation was shrouded. This order, the earliest in Spain, was founded in 1035 by Garcia of Navarre. The Inhab. are chiefly agricultural. In the fertile plain near the town is a peculiar salt *laguna*, or lake. It is now famous for its industry of woollen cloths and blankets. They are very finely dyed.

The *Colegiata*, gutted by the invaders, has been partially refitted; but poverty of design unites with poverty of material.

The castle is Moorish, built on Roman foundations. Obs. the Barbican. Ascend the *Torre Mocha*, with its incongruous modern belfry. Obs. the Roman frieze and cornice at the entrance. The view is striking; in front, the Lovers' Rock rises out of the plain, and to the rt. the three conical hills of *Archidona*. The castle is much dilapidated. The curious old mosque in the enclosure was converted by the French into a storehouse.

Antequera is the place selected by the proverb which indicates the tendency in Spaniards of each person taking first care of himself: *Salva el sol por Antequera (venga lo que viniere)*.

Antequera was the home of the great Alcaide Narvaez, *el de la gran lanzada*.*

Ascending the height on the road to Malaga is a *lucus nature*, called

el Torcal, an assemblage of stones which look like a deserted town.

The ride to *Granada* is pleasant. Just outside the town, on the road to Archidona, is *la Cueva de Mengal*, a prehistoric chamber built of enormous stones under a tumulus which has been cleared off, which looks E., and is some 70 ft. deep; it was only examined for the first time in 1842, by Rafael Mitjana, an architect of Malaga. He got the interior cleared out, by assuring the Antequeran authorities, but not antiquarians, that treasures were buried there. It was long known by the shepherds and neglected, and is one of the best prehistoric monuments which exist in Spain. See Fergusson. Obs. the hawk-headed form of the *Peñon*, and the profile of a female cut as it were from the hill above Archidona: on leaving this *Cueva*, we reach the banks of the *Yeguas*, and the *Peña* or *Peñon de los Enamorados*, which rises like a Gibraltar out of the sea of the plain. Here, it is said, a Moorish maiden eloping with a Christian knight, baffled their pursuers by precipitating themselves, locked in each other's arms, into a stony couch.* An interesting excursion may be made to the *Cerro de Mengal*, with a good guide, in the mountains near Antequera. Leaving the rock to the l., and passing a pretty olive-grove, the road turns to

5 m. *La Peña* Stat.

7½ m. *Archidona* Stat. (Pop. 7600).

8½ m. *Salinas* Stat. Soon the line passes over a fine viaduct at *Rio Frio*, a branch of the Genil.

13 m. *Loja*. Casa de Huespedes, Las Quintanas, Calle de la Caridad. Before reaching the Stat., which is beyond the town, the Genil is crossed by a fine iron bridge.

Loja is surrounded by fine springs of water. In one of these, *La Alfaguara*, the washerwomen may be seen standing in the running water washing the linen. The river is most picturesque, and the artist will find ready subjects for his pencil at *Los Infernos*. The *Iglesia Mayor* and *San Gabriel* are

* See the curious 'Historia,' &c., by Francisco Balbi de Corregio, 4to, Milan, 1598. Consult, for local history, 'Panegiricos,' &c., Pedro de Espinosa, 8vo., Xeres, 1628; 'Historia de Antequera,' Francisco Espinosa y Aquilena, 8vo., reprinted, Malaga, 1842.

* See the story at length in 'Mariana,' xix 22, and in Southey's ballad on 'Laila and Manuel.'

fine buildings of the 16th centy. The fruits at Loja are first-rate, and the river abounds in crayfish.

This picturesquely placed town, being the key to Granada, was once of great importance. Ferdinand and Isabel besieged it in 1488, and took it after 34 days' siege, very much by the aid of the English archers under Lord Rivers. It was to Loja that the *Gran Capitan*, Gonsalo de Cordova, retired from the suspicions of the ungrateful Ferdinand.

The rly. traverses a beautiful plain, passing

5½ m. *Huotor-Tajar* Stat.

6¼ m. *Tocon* Stat.

6¼ m. *Ilora* Stat.

6 m. *Pinos Puentes* Stat. It was at the bridge of Pinos that Columbus was stopped by Isabel's messenger. To the rt. lies the *Soto de Roma*. The Palace itself is about 1½ m. distance from the stat. To the l. obs. the Sierra Elvira.

4 m. *Santa Fé* Stat. (See, for historical particulars of this now unimportant place, Rte. 103.)

6 m. *Granada* Stat. Terminus. (See Rte. 103.) Omnibus to the hotels in the town and Alhambra.

ROUTE 105.

SEVILLE TO CARMONA, BY ALCALA DE GUADAIRA—RAIL.

Two trains daily.

15 m. *Seville* Stat.

5 m. *Cerraja* Stat.

2½ m. *Alcalá de Guadaira*. Inn: *Parador de las Diligencias*. Pop. 7000. This remarkably salubrious little town was the Punic *Hienippa*, "a place of many springs." Its modern name signifies the "castle of the river Aira," that river sweeping round the base of the town, and fertilising this garden of Flora and Pomona. It is also called *de los Panaderos*, "of the

bakers," for it has long been the oven of Seville. All classes here gain their bread by making it, and the water-mills and mule-mills (*atahonas*) are never still. The mills exceed 200 in number. The corn is very carefully ground, and the flour passed through several hoppers to secure its fineness. The dough is worked and reworked as is done by our biscuit bakers: hence the close-grained oaky consistency of the Andalusian bread.

The castle of Alcalá is one of the finest Moorish specimens in Spain. It surrendered to St. Ferdinand, Sept. 21, 1246, the garrison having fraternised with Ibn-l-Ahmar, the petty king of Jaen, who aided the Christians against the Sevillians. No part of the Moorish city remains but the small mosque, which is now dedicated to San Miguel, on whose day the place was taken. Obs. the *tapia* walls, the subterranean corn granaries (called in Moorish, *mazmorras*), the cisterns (*al-gibes*), the inner keep, and the huge donjon tower (*la torre mocha*, built by the Spaniards.

Visit the Church of *San Sebastian*, and obs. the pictures there by Francisco Pacheco, father-in-law to Velasquez, and in the Church of *Santiago* a "Purgatory," also by him. The *Convento de las Monjas* contains a retablo with six small bas-reliefs by Montañes. The "Santa Clara receiving the Sacrament" is the best; his small works are rare and beautiful.

Visit the *Molino de la Mina*, whence Pedro Ponce de Leon (in 1681) took the title of marquis. The excavations in the rock are very picturesque. Hence the city of Seville is supplied with water by means of an aqueduct; the first portion is enclosed by a brick *cañería*. Some of the tunnels are 6 miles in length. The Roman portion of the works was restored in 1172 by Jusuf Abu Jacob, but was subsequently allowed to go to decay by the negligent Spaniard. The aqueduct, on approaching Seville, is carried into the city upon some 400 arches called "*Los Caños de Carmona*" from their running along parallel to the road leading to that city.

The sportsman will walk over the flats between Alcalá and Seville with his gun. The artist will visit the valley of the Guadayra and sketch the Moorish mills and towers, which *Iriarte* also sketched; he who, according to *Murillo*, was fit to paint Paradise—so relative is praise! This *Iriarte*, by-the-by, was almost the only purely landscape painter which Spain has produced.

1½ m. *Marchenella* Stat.

1½ m. *Gandul* Stat.

3 m. *Mairena* Stat.

2 m. *Viso* Stat.

1½ m. *Carmona* Stat. (Rte. 86.)

ROUTE 106.

CORDOVA TO MALAGA—RAIL. 117½ m.

Two trains daily, in 7 hours.

Cordova Stat. See Rte. 85.

Upon leaving Cordova the line to Seville branches to the rt. The *Guadalquivir* is crossed upon a fine bridge supported upon tubular piles.

14½ m. *Torres Cabrera* Stat.

6½ m. *Fernan Nuñez* Stat. Pop. 6000. In the *Parroquia*, obs. the *crucifix*, said to have been used by the earliest Christian missionaries in Japan.

9½ m. *Montilla* Stat. Pop. 15,000. This beautifully-situated town is celebrated for its wine. Here was born *Gonzalvo de Cordova*, surnamed *el Gran Capitan*. The palace near the town belongs to the Duke of *Medina-Celi*.

3½ m. *Aguilar* Stat. Pop. 12,000. Near *Aguilar* is another palace and estate belonging to the *Medina-Celi* family.

12½ m. *Puente Genil* Stat. Pop. 7500. The river *Genil* is crossed by a bridge.

8 m. *Casarriche* Stat. Pop. 2600.

7½ m. *La Roda* Stat. Pop. 1000.

6½ m. *Fuente de Piedra* Stat. Pop.

600. Several mineral springs in this neighbourhood are considered efficacious in diseases of the urinal organs. At a distance of ½ m. is a curious saline lake, which is nearly 9 m. in circumference.

6½ m. *Bobadilla* Junct. Stat. (Here the line through *Antequera* to *Granada*, completed 1873, branches to the l.)

Travellers should avail themselves here of the 20 min. halt for refreshments.

The Rly. now enters the grand pass of the *Guadalhorce*, through which that river flows. The scenery here becomes Alpine; the glimpses down into the ravine to the rt. are very fine.

6½ m. *Gobantes* Stat. *Diligences* for *Ronda*, 20 m., meet the 7 A.M. and 3.20 P.M. trains from *Malaga*. The new road, opened 1873, is very good. [A road also crosses the *Sierra de Peñarubia* to *Teba* (6½ m.), a picturesque town of 4100 Inhab.]

The line—now rapidly descending—passes through a series of 12 tunnels (the total length of which is 3½ m.), and over 6 great bridges to the magnificent gorge of the *Hoyo* (literally “hollow,” or “grave”), through which railroad and river pass side by side, divided at times by a thin wall of rock.

A magnificent viaduct, 325 yds. long, was destroyed in 1873 by a landslide, and the line now passes over a track skirting the upper part of the gorge where this took place.

The savage grandeur of this part of the line will compare with the wildest mountain passes in Switzerland, the Styrian highlands, and the Tyrol.

Soon the sublime changes for the beautiful, and the richly cultivated plain of *Andalucia Baja* opens to the view. The stunted oak is replaced by the stately palm; the luxuriant orange-groves, the creeping vines, the tropical aloe, alternate with the sombre-tinted olive, and vast hedgerows of prickly pear.

The *Guadalhorce* is again crossed before reaching

13 m. *Alora* Stat. Pop. 6000. This picturesquely situated town is surrounded by vineyards and olive plantations, and some of the finest orange and lemon-groves in the world. It is

so sheltered by the hills around that it is attracting the attention of the Malaga merchants as a winter residence, while the vegetation of this veritable garden of the Hesperides forms a still more appreciated shelter from the heats of summer.

Another bridge crosses the Guadalhorce before reaching

5 m. *La Pizarra* Stat. Pop. 1600. *Omnibuses* for the sulphur-baths of Carratraca meet the trains during the bathing season, from July to October. Road bad, but interesting. Horses and mules can be obtained at the Posada adjoining the stat. for those who prefer riding. A bridle-road leads through Carratraca for Ronda.

Leaving Pizarra, obs. to the rt. of the line the ruins of a hill-fort behind the little town of Cartama. This little place offered an obstinate resistance to the troops of Ferdinand in 1485.

7½ m. *Cartama* Stat. Pop. 3500. This was formerly a Roman station of some importance, and a recently found bronze tablet of river-dues proves that the Guadalhorce was then navigated as high as this by Roman galleys.*

Diligences meet the trains for the town (1 m.), and for the charmingly situated pueblos of Alhaurin, 5 m., and Coin, 12 m., both well worth a visit.

4½ m. *Campanillas* Stat.

6 m. *Malaga* Terminus. A search is made here of all luggage not examined and sealed at Irun. This is merely to enforce the Octroi dues, and the system of soothing the itching palm will be as efficacious here as elsewhere. A plentiful supply of cabs and 'buses meet the trains.

MALAGA.

Inns: The Fonda Alameda, Fonda de la Victoria, and Fonda de Bilbao, and Hôtel de Lertora, are all on the Alameda or public promenade, the three first on the sunnyside. The Fonda Alameda is a well-constructed, well-ventilated house, with lofty rooms. The *cuisine* is very fair. Rooms, board inclusive, from 50 reals and upwards, according to size and aspect. The

* See Berlianga's 'Estudios Romanos.'

management not first-rate, but the visitor will always meet with civility and attention.

Fonda de Victoria and Fonda de Bilbao are second-rate, but, like the Fonda Alameda, have the advantage of being on the sunny side of the Alameda, and the invalid who can secure south rooms will be able to sit with open windows till evening in mid-winter. At the Victoria special arrangements can be made for dining in private apartments in a more English style than can be managed at the *table-d'hôte*. Terms more moderate than at the Alameda.

Fonda de Bilbao, a Spanish establishment, with some good south rooms.

Fonda de Lertora is an hotel conducted, as far as possible, in English style; the house and rooms small but comfortable, and the *cuisine* the best in Malaga.

Hôtel de Paris, on the Mole, has a good sea-view, but, like the Fonda Bilbao and the Fonda Vizcaina in the Calle San Juan de Dios, the management, cooking, &c., are very Spanish.

Casas de Huespedes: El Comercio, Alameda, 50 (sunny side). Fonda Madrid, Calle de los Carros 8: fine sea-view, Mr. Hazlehurst, proprietor. Fonda de Gallardo, Calle Duque de la Victoria, 3. Fonda de Julian de Vara, Calle Comedias, 43. Fonda de Europa, on the Mole. Fonda de Vilches near the muelle in the Calle de San Juan de Dios.

Bachelors, to whom expense is an object, will get on very well at any of these establishments. Visitors must use with caution the dinner wine provided at Malaga hotels, as they contain a large surplus of alcohol and acidity, and often interfere seriously with the invalid's digestion.

Restaurants: El Divan, beneath the Hôtel Bilbao: good chops and steaks, and bottled beer always to be had here. Café de la Alameda and Confiteria, under Fonda Alameda: Café de M. Bjerre, near the Alameda; La Perla, Calle Duque de la Victoria, No. 3.

Malaga is supplied with first-rate bottled ale by Mr. Hodgson, Puerta del Mar, next door to the Fonda de la Alameda, at whose establishment Eng-

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lish goods and provisions of all kinds can be obtained.

Cafés: Universal, Calle Granada. A large and handsome building: billiards and musical entertainment provided: La España, La Loba, and El Malagueño, all open into the Plaza de la Constitucion. El Suizo in the Calle de Compañia has, like many others of a lower grade, Spanish plays and dances performed nightly.

In all these cafés one occasionally meets with musicians of talent.

Clubs: El Circulo Malagueño, on the Mole. Visitors can procure free introduction for 10 days from a member. A large number of English and Continental periodicals, billiard-rooms, &c. Monthly subscription, 40 reals. El Circulo Mercantil, Puerta del Mar, a popular and respectable club: monthly subscriptions, 20 reals. El Liceo, Plazuela de Alvarez, Carreteria. Foreigners admitted gratis for 15 days, on introduction by a member: subscription, 20 reals monthly. This club, founded on the site of an old convent, possesses a very fine ball-room in which are held the meetings of its excellent musical society, the yearly exhibitions of pictures, local antiquities, flower-shows, &c. There is also a good library and classes in literature, &c., and a Sociedad Filarmonica.

Theatres: *Principe Alfonso*, sometimes Italian operas. A large, handsome, and well appointed house, will contain 3000. Obs. the ceiling painted by Ferrandiz (an epitome of all the industries of Malaga). A drawback to the enjoyment of English visitors is the habit of smoking in the long intervals, and non-attention to ventilation, by which the air gets contaminated, especially in winter, by various effluvia. *El Principal:* Spanish dances and comedy. *Circo de la Victoria* is used for gymnastic entertainments and bull-fights of an inferior description.

Plaza de Toros: Malaga formerly possessed one of the finest bull-rings in Spain. This has long ago given [Spain.]

place to streets built on its site. And in 1874 another large bull-ring was erected in the rear of the *Noble Hospital* on the old Mole. This latter building was presented to the town by the executors of the late Dr. Noble, in the year 1861, and is used as a dispensary and an infirmary for sailors, captains, &c., who, by paying a small sum for board and lodging, are satisfactorily attended to.

English Consul: R. Wilkinson, Esq., Peligro, No. 7. **Vice-Consul:** J. Mark, Esq. **Chanceller:** J. Dunn, Esq.

American Consul: A. M. Hancock, Esq., Alameda de los Tristes, No. 7. **Vice-Consul:** John R. Geary, Esq.

French Consul: M. A. T. de Cabarrus. **Chanceller:** Mr. Mollie.

German Consul: Adolfo Priesa, Esq., St. Juan de Dios, No. 7.

Italian Consul: Signor F. Bruna, Alameda, No. 51.

English Chaplain: Rev. T. J. Scott, M.A. Service on Sundays at the British Consulate at 11 A.M., and 3.45 P.M.—*N.B.* Subscriptions are earnestly requested on behalf of this Ch., and also on behalf of the Eng. Cemetery. Visitors will do well to remember how largely these institutions have to depend on their support, Government aid not being now to be depended on.

Medical Men: Clarence Visick, Esq., Plaza del Obispo, No. 2 (opposite Cathedral). Dr. Emilius Bundsen, Alameda, 46. Dr. Julius Sander, Mendez Nutez, No. 2, Calle Granada.

Bankers: Travellers can cash their circular notes and letters of credit at Messrs. John Clemens & Son, Alameda de los Tristes, No. 2. Messrs. Crooke Brothers & Co., Alameda, No. 21. Messrs. William Huelin & Sons, Alameda, No. 42. Messrs. Rein & Co., Alameda Hermosa, No. 4. Don Tomas Larios, Alameda, 30. Señores de Larios, Alameda, 2 and 4.

Professors of Languages: Rev. Federico Mesa y Gordon, Pasage de Gordon, Carreteria. Sra. Doña Carolina Castillo, Salinas, No. 15.

Post Office: Calle de Casapalma, Calle Granada.

English letters posted till 6 A.M.; the 9 P.M. mail delivered next morning.

Telegraph Office: in the Custom-house, or Aduana, open night and day.

Baths: Las Delicias, Calle de San Francisco, Carretería. Baños de Ortiz, opposite Post Office (bath, 4 r.) Temporary baths erected in the Port, opposite Custom-house, in the summer months. The water is more or less impure from the shipping.

Books: There is a small circulating library at the Consulate, under the care of the Chaplain. Visitors are requested to protect and contribute to this indispensable institution. Señor Moya, Puerta del Mar, has a circulating library and news-room. Subscription, 10 reals monthly.

Cab Fares: 4 reals the course; 8 reals the hour. Outside the town, 12 reals the hour. For more than 2 persons, or at night, 2 reals extra.

Bus Fare: from Station 1 real.

Visitors desirous of seeing at their ease the neighbourhood of Malaga, can avail themselves of the 7 A.M. or 3.20 P.M. trains, alighting at Cartama, Pizarra, Alora, or Bobadilla (where they can lunch), returning by the evening train. There are daily diligences at cheap rates for Churriana, Torremolinos, &c., on the west, and to Velez Malaga on the eastern side of the town.

Riding Horses can be obtained at a dollar a day from Juan Nogales, office under Fonda Victoria.

Boat Hire: Always bargain beforehand: the usual charge is, to and from steamers, each person and each article of luggage, 2 reals. The boatmen are, like most others, regular land-sharks; all disputes should be referred at once to the office of the Capitan del Puerto, exactly opposite the landing-place.

Malaga, with its population of 110,000 souls, is situated at the S.E. corner of an extremely fertile Vega, 18 m. long by 9 m. wide. Its climate is one of the most equable in Europe, although the wind is often very try-

ing. Invalids, especially those affected with asthma, chronic bronchitis, incipient phthisis, &c., often derive remarkable benefit. Winter, in our sense of the term, is almost unknown. This is proved by the large and profitable cultivation of the sugar-cane, which is killed by the slightest frost. The mean average temperature, during the months of November, December, January, and February is 56° 7'. That of Pau is 41°, that of Nice 47°. The winter often passes without the thermometer having fallen below 50°, even at night.

The peculiar characteristics are constant sunshine and dryness of the air; open to the S. and to the sea, it is sheltered to the N. and E. by mountains. The summer heat is so tempered by the steady sea breeze that there is no place in Andalucia so cool in that season as Malaga.

Rain falls on 29 days in the year on the average, seldom for more than a few hours at a time. Unfortunately, to the dismay of the farmers, the quantity is liable to great variation, some years being too small to be recorded, and in others sufficient to damage seriously the land and crops. The drawback to the climate is the occasional prevalence of land winds or "terralis." Passing over the heated plains of the interior in summer, they acquire a dryness and heat highly depressing to those not hardened to them, while in winter, on the contrary, they bring all the coldness of the snow-covered sierras of the interior with a dryness which makes them very irritating to some invalids. Fortunately, they never last long.

Malaga is the capital of its province (the total provincial population being 446,660), and is the residence of civil and military governors, and the see of a bishop, suffragan to Granada. The city bears for its arms the two tutelary martyrs *San Ciriaco* and *Santa Paula*, with the castles of Alcazaba and Gibralfaro, and the *Tanto Monta* of Ferdinand for a motto. The city is divided into two quarters by the *Gua-dal-medina*, or "river of the city." This watercourse, which never had a

name of its own, is used as a highroad or street in the summer and autumn, being then entirely destitute of water; but in winter it becomes at times a devastating torrent. It is alike the bane and the antidote of the city, for its deposits are gradually blocking up the harbour, whilst its freshets cleanse away the plague-engendering accumulations of filth to which the inhabitants are strangely indifferent.

Phœnician Malaga, like Cadiz, is of immemorial antiquity. The name is taken either from *Melech*, "king's town," or from *Melach*, "salt-fish." The ancient city, having, like Cadiz, deserted Tyre for rising Carthage, and then deserted Carthage for rising Rome, made terms with Scipio, and became a municipium. It was taken by the Berbers under Tarik, in the year 710. When in possession of the Moors, it is described by Rasis as "a paradise on earth." It was recovered from the invader by Ferdinand I., Aug. 18, 1487, after a dreadful siege. The king broke every pledge, and followed up his triumph by confiscations and *autos de fé*. The manes of the murdered Moors were avenged by the French under Sebastiani, who sacked the city, Feb. 5, 1810, at the same time exacting 12 millions of reals in gold and silver. Again in 1823 the French under Loveredo entered the unresisting city: they drew out on the Alameda the cartridges which they had loaded on the *Bidasoa*, and threw them in the face of the "patriotic" inhabitants, their *promenade militaire* being concluded. The city, however, shared with Lugo in taking the lead in the *Espartero* pronunciamento, May 20, 1843, to pronounce being rather popular to a public who can then set authority at defiance, and smuggle in as many cigars, cottons, and hardware goods as they please.

After the dethronement of Isabel II., in 1868, the Malagueños distinguished themselves by an obstinate resistance against the Madrid authorities, and on Jan. 1, 1869, General Caballero de Rodas entered the town with 6000 men, after some severe fighting, the Federals having fortified every

available position with barricades. The bridge at the end of the Alameda still shows the site of one of these which was shelled by a *gun-bout* from the mouth of the river. In this period several excesses were committed. Señor Larios, the banker, was taken prisoner, and in the open streets as he went along the price of his ransom was disputed.

A few weeks before the abdication of Amadeo (Feb. 1873), the Republicans made a demonstration, which was promptly suppressed.

After the abdication of the king, the Republicans came out in an entirely new light. The troops then in Malaga, to the number of about 1000, disbanded; and their arms and ammunition were seized by the populace. The citizens fled all over the country. All the local authorities having disappeared, the whole government of the town remained in the hands of the federals. By degrees a communistic element appeared, desiring more substantial gains from the new order of things. Disagreements arose, and a volunteer captain, who had been elected *alcalde*, was shot, June 25. During this time the republicans quarrelled among themselves. Each fraction of this party struggling for the command of the town, the inhabitants were kept in constant alarm, for they went the length of firing cannon in the streets, and threatening to bombard the town. The volunteers were paid by contributions laid on the inhabitants and tradesmen. They also seized the funds of the Douana and other government establishments. Seven convents of nuns were pulled down; but what most concerns travellers is, that foreign subjects were not interfered with.

Visit first the *Cathedral*. It occupies the site of the grand mosque, which, upon the flight of the Moors, was converted into a church, of which nothing but the fine early Gothic portal of the *Sagrario* now remains. The present mixed Corinthian edifice was begun in 1538, by Diego de Siloe, and only completed in 1719, after having been partly destroyed by an earthquake

during the year 1680. The original design having been departed from by each succeeding architect, the edifice now presents a motley appearance, in which all the defects of the worst periods of art are apparent. There are seven entrances; the principal façade of the N. doorway consists of three fine arches resting on Corinthian pillars. It stands between two towers, the one drawn out like a telescope, with a pepper-box dome, some 300 ft. high, the other being unfinished. Obs. the fine old Gothic door with the curious *azulejo*, which is opposite the *Santo Tomé Hospital*, and the door of the hospital itself and charming old window or *ajimez*. The interior consists of three naves divided by fluted pillars of the Corinthian order, placed back to back on ill-proportioned pedestals. The arches which support the roof do not spring directly from these pillars, but rest on columns in the cornice. The *Altar Mayor* was designed by Alonso Cano: the five frescoes of the Passion are by Cesar de Arbasia (1580). The *Silleria del Coro* was carved, 1592-1631, by Vergara the younger. The stalls were designed, 1658, by Luis Ortiz and Giuseppe Michael. The figures carved in high relief of the stalls of the cathedral are the finest specimens which exist in Spain of the 17th cent. The 40 statues of saints were carved by Pedro de Mena, a pupil of Cano. The chapels in the Cathedral are indifferent. That dedicated to *Nuestra Señora del Rosario* contains a large picture by Alonso Cano, of "Our Lady of the Rosary." The *Capilla de la Concepcion* contains a "Concepcion" which is attributed to Mateo Cerezo, but doubtful. The *Capilla de San Francisco* has a Virgin and Dead Christ, ascribed to Morales, but also doubtful. Ascend the Cathedral tower for the glorious view which it commands.

The Bishop's Palace is in the square to the rt. of the Cathedral, at the other side of the *Puerta del Sagrario*.

The *Church of Santiago* was a mosque; the brick tower and some *azulejos* yet remain.

The *Church of la Virgen de la Victoria*, erected by the Franciscans in

1518, and rebuilt 1694, was the first Christian edifice built after the Moors had been driven out of the city. To the rt. of the *Altar Mayor* is the royal standard of Ferdinand, and to the l. that taken from the Moors.

The *Chapel of San Francisco de Paula*, close by, was erected upon the site of the tent of Ferdinand I., which he occupied during the siege of 1487.

The *Church of Los Santos Martires* contains some painted sculpture representing St. James, St. John, and other apostles and martyrs.

The Moorish *Atarazana* (*Arabic* *Dhar-sanaa*, whence the word "arsenal") has been pulled down to make a market. The entrance will be through the beautiful horseshoe arch, which still preserves the shield of the Moorish kings of Granada, embedded in the wall, which is all that remains of this once extensive arsenal.

Ascend now the *Gibraltar*, the "hill of the Pharos." The ascent is easy, and the view from the top is superb. The noble Moorish castle, the *Alcazaba*, is connected with the fortifications on the hill itself by the *Puerta de Hierro*, a fine horseshoe gateway incongruously ornamented with old Roman columns. The *Puerta de la Cava* is connected by the vulgar with *La Cava*, Count Julian's daughter, whose violation by Don Rodrigo was the cause of the Moorish invasion, a questionable story at best. The Moorish castle was built in 1279, and is at once a palace and a fortress.—N.B. Permission (always granted) must be obtained from the governor of the castle.

The best views of Malaga are obtained from the Cathedral tower, from the Convent *La Trinidad*, from the Castle, from the summit of the Lighthouse, and from the hills *Santa Pitar*, 8 m., and *Jotro*, 6 m. from the town.

The principal *Promenades* of the town are the beautiful *Alameda*, full of bewitching *Malagueñas*, and the *Plaza de Riego* (or *Merced*), where a cypress and willow-shaded monument has been erected to Torrijos and his 49 confederates, who were shot down by General Moreno (Dec. 11, 1831), as

rebels and traitors, on the beach near the Rly. stat. The drive along the Velez Malaga road to El Palo is also very pleasant. It passes the *English Cemetery*, the first Protestant burial-ground permitted in Spain. Mr. Mark, father of the late Consul, planted and enclosed the ground in 1830. About 180 gravestones nestle amongst the cypresses and tropical vegetation of this blossom-laden "God's acre." The view from the principal terrace is superb. The first Englishman buried here was Captain Boyd, who was one of the 49 patriots executed without even the form of trial by the dastardly scoundrel Moreno, the English Consul being unable to obtain even 24 hours' respite for our countrymen.

The sweet Muscatel wines of Malaga are well known; they are the "Mountains" of our ancestors. The stores of Messrs. Scholtz Brothers contain every variety of *Malaga* wines, from the *Dulce* of 1788 to their *Lagrimas* of 1840, which took the gold medal of the Paris Exposition; they are also medal-lists of the Vienna Exposition for the general superior quality of their wines. *Montilla*, a wine formerly used by the Jerez growers to blend with their lower classed wines, is now acknowledged by connoisseurs as unequalled for delicacy of flavour and bouquet, and freeness from acidity. *Montilla* and all descriptions of dry wines produced in the south of Spain, will be found in the stores of Messrs. Crooke Brothers, Loring Brothers, and of Mr. John Mark.

Valdepenas, an excellent red wine, sometimes equal to the best clarets; *Manzanilla*, so called from its apple-like flavour, very dry and free from alcohol; and *Chinchilla*, &c., are local wines, well worthy of a trial.

Malaga is celebrated for its raisins. The process of making up may be seen at the stores of Mr. Clemens, one of the largest merchants in this line. The Muscatel is chiefly used, and the amount of labour bestowed on the arrangement of each box will surprise the beholder. The Muscatel does not bear exportation so well as the Almeria

grape, but a few are packed here in kegs in cork-dust.

The district produces 90,000 cwt. of sugar yearly, manufactured in 4 large sugar-mills. There are 2 large cotton-mills belonging to the Messrs. Larios, employing 4000 hands.

The commerce and resources of Malaga are rapidly increasing. 3000 vessels visit the port annually. There are many new streets, and much improvement is visible in paving and sewage. A great deal of building is constantly going on. Senor Mitjana has improved the industry of fans to a very great extent, and has built a large suburb of 300 houses. For more than a century the abundant waters of Torremolinos, distant 9 m., have been destined for the benefit of Malaga, and as about 6 m. of the distance have now been traversed by the necessary works, in a short time Malaga will be able to free itself from all reproach on the water supply and drainage questions.

At the long established iron-works of Don Thomas Heredia, all the processes used in iron manufacture can be seen, including smelting of the ore.

There are also various fabricas for the manufacture of chocolate, liquorice, lead-smelting, &c.

Fruits: The most important, as articles of diet of the people, are the orange, lemon, breba, or black fig, the dried fig, grapes, sweet melons and water-melons, quince, the higo-chumbo, or prickly pear, pomegranate and olive. In addition to nearly all the common English fruits, there are the sweet lemon, bitter orange, chirimoya, or custard-apple, plantain, guava, and Japanese medlar.

Vegetables: The tomato, pimienta (a non-pungent capsicum), the *Batata*, or sweet potato, garbanzo, a large coarse pea, berengena, or egg-plant, cardo, the stalks of a thistle-like plant, are most abundant, and besides these the ordinary run of English vegetables.

The dryness of the climate prevents the produce of colder climes reaching perfection here.

Fish: The market is well supplied. The *Janqueta* is a good imitation of

Greenwich whitebait. Soles, red mullet, sardines, boquerones, a sort of anchovy, and oysters, &c., are plentiful.

Objects of Interest: Travellers interested in antiquities should visit the estate of the Marquis of Casa Loring, "*La Concepcion*," $\frac{1}{2}$ h. drive, where, in a small temple of Grecian style, are some interesting Roman remains, principally from Cartama. Here may also be seen part of the interesting Roman bronzes found at Osuna, the remainder of which are at the Archaeological Museum at Madrid. They are very rare and remarkable specimens of Roman municipal law.* The beauty and luxuriance of the vegetation of this estate, and of the adjoining one of *San Jose*, the property of Don Thomas Heredia, will be a genuine surprise to the visitor. These haciendas, with those of the "*Retiro*," a sort of ruinous St. Cloud, and the "*Consula*," in Churiana, "*Teatinos*," on the Antequera road, &c., are beautiful oases in the sea of sun-burnt hills surrounding Malaga.

Steam communications: Besides the *Adriana*, *Algeria*, and *Maria* steamboats, travellers can avail themselves of the numerous trading-vessels calling at Gibraltar, Cadiz, Lisbon, and Vigo. There is weekly direct communication with England by Hall's boats, agent, Messrs. Crooke Brothers; and Anchor line, agent, Wm. McCulloch, Esq., and by way of Gibraltar by the P. and O. steamers, and Bibby's Liverpool line. For Marseilles, Carthage, Valencia, &c., the *Villes* and a Spanish line sail twice a-week. The *Villes* also call on their way to Havre, agent, Don Emilio Scholtz.

There is also weekly communication with the United States by the Anchor and other lines of steamers.

The traveller's attention is directed to the new route to Lisbon by way of Cordova, Belmez, Almorchon, and Badajoz. By this rte. much time and a long sea-voyage is saved. Hall's and other steamers call regularly at Lisbon en route for England.

* The student will find every information on the subject in the learned work by Berlanga, '*Bronces de Osuna*.'

ROUTE 107.

MALAGA TO GIBRALTAR. 70 m.

This horseback route requires two days. Horses can be procured, with side chairs for ladies, from Nogales, Fonda Victoria. Some fatigue can be saved by taking the daily diligence as far as Benalmadena, 16 m. Luggage can be forwarded by sea addressed to some hotel.

Leaving Malaga, we pass between the rly. stat. and the asylum for aged poor, presented to the town by Don Martin Larios, holding about 300.

On the l. is a succession of cotton-mills, iron, lead, and sugar-works, and then an excellent road, running through large plantations of sugar-cane, brings us

4 m. to the Guadalhorce, crossed by a fine girder bridge. On the l. is one of the sugar-mills of the Messrs. Heredia. A mile to the rt. is *Churriana*. Pop. 2000. This picturesquely situated village is the chief country resort of the Malagueños in the early summer months. The view from the neighbouring hills is superb, including the whole Vega and its surrounding mountains, and even the distant Sierra Nevada.

4 m. *Torremolinos*. From the Sierra above the town flows the never-varying stream forming the chief water-supply of Malaga.

3½ m. *Arroyo de la Miel*. Here the purity and abundance of the water has caused the establishment of several paper-mills.

4 m. *Benalmadena*. Up to this village there is a daily diligence service. Beyond this is merely a mule-track. The path passes at a considerable elevation, along the side of the Sierra de Mijas, parallel to the sea. To the l. is "*La Perla*," the estate of the English Vice-Consul, Mr. John Mark. The road now descends to the beach at

4 m. *Esteñobola*. In the valley

which here opens to the sea, sugarcane is extensively cultivated. *Inn*: Posada del Salvador. Poor accommodation, but clean; try the *Gazpacho* (a cold soup made of vegetables, oil, and bread). The Sierra Mijas range forms a fine background to the town. Here, in 1810, Lord Blayney immortalised himself.

Leaving Fuengirola, obs. the Torre de Cala de Burra, the Torre de Cala Moral, and the Torre de los Ladrones, the scene of many bold and bloody deeds.

14 m. *Marbella*. *Inn*: Posada San Cristobal, comfortable. There is a good Casa de Huespedes kept by D. Francisco Beltran, Calle de Pantoleon, 4, who speaks English. This pretty town, with a pretty name (Pop. 7000), has much changed of late, in consequence of the enormous mineral wealth in its immediate neighbourhood having attracted various mining companies, who have formed a rly. from the mines, 7 m., so that the trucks can carry the ore, and discharge by means of a fine iron pier directly into the ship's hold. The deposits of iron ore in the vicinity are of a richness and extent probably not equalled in the world. It was taken from the Moors in 1485. Queen Isabel is said to have exclaimed when visiting it with her victorious husband "Que Mar tan bella!" The town has long had the reputation of being not only fair but frail. Like Potiphar's wife, Marbella is said to steal raiment:—

"Marbella es bella, no entres en ella;
Quien entra con capa, sale sin ella."

The views from the Alameda are charming. The rock of Gibraltar rises in the distance, and Ceuta with its white walls can be seen on the opposite African shore. 13 m. from Marbella, by *Coin* and *Ojen*, is the hamlet and Castle of *Monda*, where the Waterloo of antiquity is supposed to have been fought. The exact site is, however, unknown: so much for glory!

Here (or wherever it was) Cæsar, March 17, 47 A.C., defeated the sons of Pompey: this the "last of battles," left the conqueror without a rival, and

gave the world to one master. Cæsar arrived from Rome in 24 days (Suet. in Vit. 56). The first news of his coming was conveyed both to his own troops and to the enemy by his actual arrival. Hirtius, a friend of Cæsar, describes the plain, and the bright sun which shone out as if the Gods had made it a day of triumph. In the midst of the fight the veterans flushed with 14 years of victory wavered, and Cæsar himself for a moment even despaired and is said to have meditated suicide (Suet. in Vit. 36). He flung himself from his horse, and cast off his helmet that he might be known: the day was won, not by the soldiers, but by the general (Vell. Pat. ii. 55). The conqueror then remarked that previously he had always fought for victory, but then for his very life. 30,000 of the enemy were slain, and a rampart of dead bodies was raised around *Munda*.*

Leaving Marbella, obs. to the rt. the estates of the late General Concha (Marques del Duero). The luxuriant sugarcane here grows to perfection. The Guadalmanza is forded twice, the Rio Verde once. Shortly after crossing the latter stream, we reach

18 m. *Estepona*. *Inn*: Casa del Alcalde, poor. Pop. 11,500. This town was the *Estebunah* of the Moors, the *Cilnidian* of the Romans. A few arches remain near Las Bovedas of the ancient aqueduct of *Salduba*. A walk may be taken to the *Hedionda* or fetid Harrogate-water spring at Manilba. The town supplies the Rock with splendid fruit and vegetables. The sierras de Casares abound in game.

5 m. *Venta de la Torre*.

3 m. *Venta de Rio Guadiro*. Here the Guadiro is forded.

8 m. *San Roque*. *Inn*: Macre's Hotel, a small but clean house.

Leaving San Roque, the lines are crossed, passports demanded, &c.

4 m. *Gibraltar*. (See Rte. 96.)

* For further details, read 'Munda Pompeiana,' by Jose y Manuel Olivez. 4to., Mad., 1861.

ROUTE 109.

MALAGA TO GRANADA, BY ALHAMA.

64 m.

This is a much more interesting route than that by Loja, but it must be ridden. Hire horses of Juan Nogales. (See Malaga, Rte. 106.) Two days are required. Sleep at Alhama.

Those who prefer to shorten the horseback route may send on their horses and guide to Velez Malaga, and take the afternoon diligence from Malaga to that town, sleeping there and starting early the next morning for Alhama and Granada.

The road to Velez Malaga is good. The sea and *Atalaya* towers lie to the rt., the vine-clad mountains to the l.

18 m. *Velez Malaga*. Inns: Fonda de Aguilar en el Casino. Casino, open without an introduction from a member. Café in the Casino. Pop. 14,500. This town, the *Menoba* (or *Sex Sesta*) of the Romans, rises with its spires and fortress, on a gentle eminence $\frac{1}{2}$ m. from the sea. The picturesquely situated parroquia of Santa Maria is full of Moorish remains. Obs. the towers of the two parroquias. Above the town rise the lordly mountains of Tejea, whose barren peaks look coldly down upon the land overflowing with oil and wine, the *batata*, the indigo, and the sugar-plane.

The town was taken from the Moors by Ferdinand in person, who, having himself killed a Moor, was so pleased that he gave the city for arms his own figure on horseback spearing an infidel. Obs., in the *Ch. of the Encarnacion*, the Sacramental plate used by him after his victory. The *Ermita de San Sebastian* was founded by the same king in 1489, in honour of Sebastian Pelao, who saved the king's life from the spear of an infidel, by placing himself between the king and his antagonist.

The fine sugar-manufactory belong-

ing to the Marquis of Larios may also be visited. Taste the excellent mostachones for which this town is famous. To the right on the road to Alhama are the villages of *Torroz* and *Nerja*: the former famous for its oranges, which are considered the best in Andalusia. The view from the lighthouse is very striking.

The road now becomes infamous.

7 m. *Vinuela* is pleasant; nature here is fruity and verdurous. It is the home of Pomona and Flora. Passing ruined *Zalea*, the mountains become steep and barren.

14 m. *Alhama*. Inns: Parador de San Francisco; Posada de los Caballeros; Posada de las Lanzas. Pop. 7000. The place is so called from the baths, *Al Hammam* (whence our Hummums in Covent Garden). The town, wild and picturesque, is the Ronda of these alpine districts; it is perched on the edge of an awful rent in the hills, round which the river *Marchas* sweeps, and is backed by its own sierra, in which the *Tejea* rises 8000 ft. above the sea. It was the land-key of Granada, and its romantic capture, Feb. 28, 1482, by the Marquis of Cadiz, spread consternation into the Alhambra, and paved the way for the final conquest of Granada. The well-known plaintive ballad commencing "*Ay! de mi Alhama!*" (which Byron translated "Woe is me, Alhama!" but it should be "*Alas! for my Alhama!*") expressed the national lamentation of the Moors.

Alhama continues to bear for its arms a castle with two keys, emblematic of its being one of the keys of Granada. It was the *Astigis Juliensis* of the Romans. In the Moorish period it was much frequented for the baths (which can be visited next day when riding past them). The traveller may look at the aqueduct on the *Plaza*, peep over the *tajo*, and pass on to the ch., with its single tower. Passing the arch at the head of a staircase which leads into the ch., is a most picturesque house, in which many varieties of architectural style are introduced in juxtaposition. Here are the Gothic windows of the 15th centy.,

the peculiar "ball" ornament so frequent in Toledo; and projecting ornaments such as occur at Salamanca and Guadalajara, with an Aragonese character of solidity, all combined in this singular façade. Many of the houses of Alhama are *casas solares*, or the family mansions granted to those who assisted at the conquest; the stone of which they are built is much corroded. The population is clad in brown like that of La Mancha, for the gay Andalus *Majo* has disappeared.

The view of the *tajo* from the Convent is striking. Below tears the foaming Marchan, winding through ravines and rocky pinnacles. The whole scene, Ronda on a smaller scale, is made for the painter: on the ledges of the beetling cliffs picturesque houses topple, with trellised vines and hanging gardens, while below boil the streams of water-mills and cascades. Alhama is seen to best advantage at its fair-time, Sept. 8.

The road to Granada descends from Alhama. Continuing up the bed of the river, and passing a picturesque mill, to the l., at a short distance, are the mineral baths. The sulphurous waters issue out of a dip in the hills, in that sort of position so common to warm springs. They are strongly impregnated with *nitrogen gas*, considered to be beneficial for dyspepsia and rheumatism. The bath called *el Baño de la Reyna* is circular, has a dome over it like the Pantheon at Rome, a round opening to the sky, and quite in the style of the Romans, by whom it was probably erected. The Moorish bath, *el Baño fuerte*, so called from the heat and strength of the water, as it is nearer their source, is well preserved and very picturesque, with its emerald pool and spiry clouds of steam. There are two seasons, viz., from 1st April to end of May, and from 1st August to end of September.

The road reascends, soon to descend by a deep gorge to

6 m. *Cacin*, a wretched village, placed at the bottom of a funnel. Re-ascending, it continues to the poor *Venta de Huelma*, and thence to

6 m. *La Malá* (Arabic *Maláha*), with its salt-pans and mineral baths. It now enters the Vega of Granada, spread out like a green carpet below the towering Sierra Nevada, which is seen in all its alpine majesty.

13½ m. *Granada*. (See Rte. 103.)

ROUTE 110.

MALAGA TO RONDA. 43 m.

This route is not now used. *Travelers now go by rail to Gubantes, 36 m., and thence by diligence in 5 h. to Ronda*; the only village passed is Las Cuevas.

Those who ride this magnificent mountain route must rough it indeed. Attend to the provend, for nothing but thin *gazpacho* and bad flavoured wine can be obtained at the wretched venta at *El Burgo*, the only halting-place upon the way. Engage horses and guide at Malaga (see Rte. 106), and arrange for their proceeding over-night to Pizarra—a station on the Cordova and Malaga Rly.—there to be in readiness for an early start upon the following morning. Proceed to Pizarra by the early train, arriving about 7 A.M. You will require 11 hrs. to ride thence to Ronda.

18 m. *Pizarra* Stat. From this point the diligence-road leading to the baths of Carratraca is followed for ¾ m. The river is forded, and the wind-blown stony *dehesa* is traversed, by a gradual ascent, to a point whence a pathway to the l. leads to the picturesquely placed town of

6 m. *Casarabonela*. Posada, wretched. Pop. 4000.

Thence the magnificent passes of *El Hornillo*, and *Media Fanega* are entered. The track becomes execra-

ble, and care must be taken to prevent horses or mules from stumbling.

The track now descends by a circuitous route to the wretched town of

8 m. *El Burgo* (Pop. 2200), with its bridge, lively little trout-stream, and wretched Posada. Here, whilst the horses are baiting, the provend contained in the saddle-bags may be discussed by their riders.

From Burgo a singular natural causeway leads up in a zigzag direction towards the entrance to the *Dientes de la Vieja*. The wildness of the scenery here surpasses description. The barely visible track winds in and out between huge boulders, now skirting the edges of deep ravines, now traversing the slippery surface of slanting ledges of rock, until a stretch of comparatively level table-land is reached: then the difficult descent into the *Puerto de los Empedrados* commences. Here it is necessary to dismount and scramble down the almost precipitous mountain side as carefully as possible, leaving the guide to look after the horses.

Emerging from this defile by the *Puerto del Viento*, the horses can again be mounted. An open country is soon reached, although the track continues bad, and progress slow and tedious.

After crossing the stream *Toro*, the hacienda of *Molinilla* is passed to the l. Then from the crest of a hill beautiful Ronda is first seen nestling in the midst of its vega, and relieved upon an azure-blue mountainous background. In the middle distance is the noble aqueduct which formerly supplied the Roman Ronda with water.

A long wearisome ride of 1½ hr. has still to be accomplished, although the city appears so near at hand.

The aqueduct being at length passed, the new coach-road between Ronda and Bobadilla is reached, along which a canter of ten minutes brings the tired horse and his rider to their comfortable quarters in the Llano de Socorro.

11 m. *Ronda*. Inns: Fonda del Llano del Socorro; Fonda Rondaña—make your bargain beforehand.

Casino in the *Llano del Socorro*, at the corner of the beautiful little Alameda, open (without special introduction) to all English and American visitors. Here the charming ladies of Ronda assemble in *Tertulia*, after having made their usual evening promenade.

Bull-ring, in the Plazuela San Carlos. This handsome ring is built of stone, and should be visited by all tauromachians. The fights are considered amongst the best in Spain: they take place during the annual fair, viz. on the 20th, 21st, 22nd, and 23rd of May.

Andalucian Costume. Ronda is a good place to obtain an outfit of this picturesque and elegant costume. The leggings can be bought of Manuel Condé, Calle Nueva, No. 3; the breeches, vest, and jacket, of Velasco, Calle de Linaceros, No. 24; the *faja* (body scarf) of Diego Ruizfernandez, Calle de Linaceros, No. 18; and the *sombrero* (hat) of Gaspar Carril, Calle Remedios, No. 11.

Ronda (Pop. 23,500) is undoubtedly one of the most picturesque cities in Europe. There is indeed but one Ronda in the world. The Moorish town is divided from the new quarter by the *Tajo*, a stupendous rent in the mountain—some 200 feet wide and 350 feet deep—which looks as if it might have been cleft by the scimitar of Roldan, to render almost impregnable this favourite stronghold of the Moor.

Ronda, say the Spaniards, is the Tivoli of Andalucia; but Trajan, although an Andaluz, built no villa here, and its Mæcenæ was the Moor, from whom it was taken by surprise in 1485. The old town is only accessible from the S. by a narrow and difficult ascent guarded by a fort.

The *Guadalevín* (the “deep stream”), called lower down El Guadiaro, girdles the city as the *Marchan* does Alhama, the *Tagus* Toledo, and as the rivers *Huëcar* and *Jucar* encircle Cuenca.

Commence sight-seeing with the modern bridge, which spans the gulf at its narrowest point, and connects the

new with the Moorish town. It was built in 1761 by José Martín Aldeguela, and consists of one noble arch of 110 ft., with a mean height above the rocky foundation of 290 ft. The architect was subsequently dashed to pieces, by accidentally falling from the parapet into the chasm below. Beneath the pavement of the bridge is the city bridewell, where prisoners undergoing short sentences are incarcerated. They may be observed leaning against the iron grating, which protects a door opening upon the river. Looking over the parapet whence the architect fell, it is indeed "dizzy to cast one's eyes below!" The Moorish mills look like toy cottages, and the miller-men like white ants, so small does every object appear.

Those who are in search of the picturesque should now descend to the level of the lowest Moorish mill, visiting on the way the old bridge of *San Miguel*, which crosses the *Tajo* at the opposite extremity of the old town: thence pass out of the city by the Moorish castle. The view from below, looking up some 600 feet to the cloud-suspended bridge, is unrivalled. The river—black as Styx—which, heard but not seen, has long struggled through the cold shadows of its rocky prison, comes dashing joyously down into light and liberty; the waters boil in the bright burning sun, and glitter like the golden shower of Danaë. The giant element leaps with delirious bound from rock to rock, until at last, broken and buffeted, and weary from driving the numberless wheels, it subsides into a gentle stream, which steals like happiness away, down a verdurous valley of fruit and flowers. The scene, its noise and movement, baffle pen and pencil, and, like Wilson at the Falls of Terni, we can only exclaim, "Well done, rock and water, by Heavens!"

In the town, visit the Dominican convent; the Moorish tower stands on the verge of the chasm. There is another Moorish tower in the *Calle del Puente viejo*.

Visit, in the *Calle San Pedro*, the *Casa del Rey Moro*, built in 1042, by

Al-Motadhed, who drank his wine out of jewel-studded goblets formed from the skulls of those whom he had himself decapitated (Conde, ii. 26). Hero is *la mina de Ronda*, a staircase cut down to the river in the solid rock. Descend to the singular Nereid's grotto below, which was dug by Christian slaves, in 1342, at the command of Ali Abou Melec. The bitter task of lowering and raising water passed into a proverb, *Dios me guarde del zaque de Ronda*; the steps were originally protected with iron; these were replaced with wood, which General Rojas, the governor, who lived in the house, used up, in 1833, for his kitchen firing! The descent and ascent are difficult and tedious.

Ronda is an intricate old Moorish town of tortuous lanes, and ups and downs. The houses are small; the doors are made of the fine *Nogal*, or walnut, which abounds in the fruit-bearing valleys.

The Alcuzar is the property of the Giron, and the *Duque de Ahumadas* is hereditary governor. It was destroyed by the French, when they retired, from sheer love of destruction. The *land-gate* of the city was repaired by Charles V.

Visit, both at sunrise and sunset, the rose-garnished *Alameda*, 1 minute's walk from the inn, to the rt. It hangs over a beetling cliff, whence is an almost sheer descent of nearly 1000 feet to the level of the valley below. The view over the vega, with the mountain panorama to the rt., is one of the finest in the world. Here the vultures—which the natives swear are eagles—may frequently be seen hovering and circling around in the air, attracted by dead animals. After bull-fights they are often very numerous.

The fruit of Ronda, especially the *Peros*, *Ciruelas* and *Melocotones*, are excellent; indeed the apples and pears of Ronda are proverbial. The ladies of Ronda, unlike those of tawny Andalusia, are as fresh and ruddy as the pippins. Being highly salubrious, the longevity of the place is proverbial.

The proverb says, "*En Ronda los hombres d ochenta son pollones.*" These hardy octogenarian chickens, according to M. Rocca, used to hide amongst the rocks, and amuse themselves with popping at the French sentries. Amongst Ronda's *worthies* may be mentioned Vicente de Espinel, born here in 1551, who died at the age of ninety : he was one of the best musicians, poets, and novelists of Spain, and translated Horace's 'Art of Poetry.' He was a priest, and invented the Spanish compositions called *decimas*, or *Espineles*, and also added the 5th string to the guitar. Espinel had served in the campaigns of Italy, and in his picaresque tale of Marcos de Obregon—translated by Major Langton—gives his own adventures.

The coin collector will visit the interesting private collection of *Señor Don Candido Gonzalez*, who lives at No. 48, Calle del Puente Nuevo. That gentleman will be glad to make exchanges. Gonzalez is also a good geologist, botanist, and antiquarian.

The fairs and *Fiestas* held here are of the first order. May 20th is the time to see Ronda, its bulls and *Majos*, in their glory. This is the great leather, saddlery, embroidered garters, garters, mantas, and horse fair, to which many detachments of English officers ride from the Rock and home in one day. The *Maestranza*, or equestrian corporation of Ronda, takes precedence over all others in Spain.

The most comfortable manner of reaching Ronda is from the station of *Gobantes*, on the line from Cordova to Malaga. A daily diligence meets the train. See Rtes. 106 and 110. Three diligence roads are also in process of construction, viz., one to Bobadilla Stat. on the Cordova and Malaga Rly., another to Utrera Stat. on the Seville and Cadiz Rly., and a third to Gaucin on the road to Gibraltar.

Excursions from Ronda.—(1) An excursion can be made to *Ronda la Vieja* (the Roman *Arunda*), which lies 7 m. to the N. of the Moorish city. The infidels, who invariably chose new sites for their principal cities,

used up the ancient Roman one as a quarry for their *Rondah*. The ruins of the Roman city—considerable in 1747—now scarcely exist, and do not deserve a visit except from the antiquarian and coin collector. The coinage is described by Florez (M.I. 153). See Marbella, Rte. 107.

(2) A day's excursion can be made to *La Cueva del Gato*, a hitherto unexplored stalactical cavern about 9 m. N.W. from Ronda. The road of course is only a bridle-path. Take provisions. Several lives have already been sacrificed in the attempt to explore this dangerous cavern, and it is commonly reported that no one who has once entered has ever reappeared at the surface again! There is no doubt, however, that a properly organised expedition would be able to overcome all difficulties. The river which emerges from this cavern takes the name of the *Guadelevin*. Now ride over the hill to the magnificent *Gorge of the Zumidero*, some 2½ m. distant from the Cueva. Here the river (as yet nameless) disappears under ground, at a spot so wild and picturesque that it is surpassed in interest by few Alpine scenes. Thence return to Ronda. N.B. This excursion will take about 8 hrs.

(3) A charming ride can be taken through the *Huerta* of Ronda to some old Moorish baths—without a name, and destitute of any *Establecimiento*—about 2 m. from the town. Here people ride out during the *temporada* (July and August) to bathe, dance, and enjoy themselves, the numerous *Casas de campo* in the immediate neighbourhood affording lodging accommodation to ladies and invalids. The waters are of the Harrogate class, and similar to those of Carratraca.

*From Ronda to Gaucin 18 1/2
- Gaucin to Ronda 9 -*

ROUTE 111.

BONDA TO GIBALTAR. 44 m.

This superb mountain ride threads hill and dale, along the edge of precipices. By starting from *Ronda* at 7 A.M. you may reach *Gaucin* about 5 P.M.; next day, by leaving *Gaucin* at 6 A.M., you get to *Gibraltar* between 4 and 5 P.M.; you can ride easily from *Ronda* to *San Roque* in 15 hours, halting 2 hrs. at *Gaucin*. It is probable that travellers wishing to ride through the country between *Ronda* and *Gibraltar* will find it cheaper to do so from the first-named place, as very high prices are asked at *Gibraltar* for the hire of horses.

At the bottom of an alpine defile is *la Fuente de Piedra*, placed in a funnel from which there is no escape should a robber ambuscade be laid.

Thence scrambling up the mountains, we pass Moorish villages, built on heights, with Moorish names and half-Moorish peasantry, e.g., *Atajate*, *Benarraba*, *Benadalid*, *Ben Alauria*. These unamalgamating "Beni" united against the French, who found in such robbers more than their match. The hard-working highland peasants cultivate every patch of the mountain sides, terracing them into hanging gardens, and bringing up earth from below in baskets.

17 m. *Gaucin*. Inn: *Posada Inglesa*, comfortable. This most romantically situated town is built on a cleft ridge. Here *Guzman el Bueno* was killed (Sept. 19, 1309), in the 53rd year of his age. Having secured the key, ascend the *Moorish castle*, much shattered by an explosion, April 23, 1843. The view is glorious. *Gibraltar* rises like a molar tooth in the distance, and *Africa* looms beyond. In the hermitage of the castle was a small image of the Infant Saviour, *El niño Dios*, now in the parish church.

Some of the miracles he works seem positively incredible.

Leaving *Gaucin* is a tremendous descent by a sort of earthquake-dislocated staircase, which scales the barrier to this frontier of *Granada*. The road seems made by the evil one in a hanging garden of *Eden*. An orange-grove on the banks of the *Guadiaro* welcomes the traveller, and tells him that the *Sierra* is passed.

To those coming from *Gibraltar* this mountain wall presents a splendid appearance, with *Gaucin* cresting the heights like a watchful sentinel.

The oleander-fringed *Guadiaro* is crossed and re-crossed: it is very dangerous in rainy weather. On its banks is the lonely *Venta del Guadiaro*, where whatever provend you have brought with you can be washed down with the amber-coloured wine of *Estepona*, whose flavour is pleasant. [By cutting off now to the l., and keeping along the sands to *Gibraltar*, you can avoid *San Roque*, and thus, if late, save 7 m.] After passing the ferry of the *Xenar*, sweet glades of chestnut and cork-trees are traversed. Obs. the shepherds armed, like *David*, with their sling, wherewith they manage their flocks. These are the slings with which the shepherds knocked out *Don Quijote's* teeth.

20 m. *San Roque*. Inn: *Macre's Hotel*, in the *Calle San Felipe*, very comfortable and quiet. The proprietor is the well-known and privileged official who carries the sealed mails between the *Rock*, and the Spanish post-office at *San Roque*. The town (Pop. 7800) was built in 1704 by the Spaniards, after the loss of *Gibraltar*, when they used up the remains of time-honoured *Carteia* as a quarry. It is named after its tutelar saint, *San Roque*. The town is healthy and cheap: a family can live here for half the expense necessary at *Gibraltar*. It is the chief town of the *Campo de Gibraltar*, and has always been made the head-quarters of the different Spanish and French armies, which have not retaken the *Rock*. *San Roque*, from being made the summer resi-

dence of the families of the officers in garrison at Gibraltar, is snug and English-looking, with brass knockers on the doors.

Leaving the town—descending the hill—obs. to the rt. a ruined tower in the midst of a well cultivated vineyard belonging to Mr. Sprague, the United States Consul at Gibraltar. The road now leads to the water's edge. At every step in advance Spain recedes; parties of reckless subalterns gallop over the sands on crop-tailed hacks, hallooing to terriers, and cracking hunting-whips—animals, instruments, and occupations utterly unknown in Iberia. Then the shoals of babies and nursery-maids, and the troops of fair-haired ladies and red-faced gentlemen on horseback, vividly recall an English garrison town, or seaside watering-place: in fact, Spain completely vanishes, and England reappears, after passing the "Lines." These "Lines," the frontier boundary, were once most formidable, being defended by two superb forts erected, in 1731, by Philip V.: they are now heaps of ruins. One was called after Philip's tutelar saint, Felipe, the other after Santa Barbara, the patroness of Spanish artillery. They were so strong, that when the French advanced in the last war, the Spaniards, unable even to destroy them, called in the aid of our engineers under Col. Harding, by whom they were effectually dismantled. A narrow flat strip of sand, the "neutral ground," separates the Rock from the Lines.

The N. side of Gibraltar now rises bluffly, bristling with artillery: the dotted port-holes of the batteries, excavated in the rock, are called by the Spaniards "*los dientes de la vieja*," the grinders of this stern old Cerbera. The town is situated on a shelving ledge to the W. As we approach, the defences are multiplied, and guns stand out from each embrasure, pregnant with death. At every turn a well-appointed, well-fed sentinel indicates a watchfulness which defies surprise.

7 m. Gibraltar. See Rto. 96.

*There are much in 4 miles
24 km 14 miles, from Ronda
it was said to be a 17
hours ride*
ROUTE 112.

RONDA TO SEVILLE, BY MORON.

60 m.

The beginning of this road must be ridden, but there is a branch line from Moron ~~and from~~ to Utrera, on the Seville line, which joins the Seville trains twice a day.

The country is wild and stony. The ride is eminently lonely, but picturesque. Passing the almond and walnut groves of the valley of the *Guadiaro*, we enter a *dehesa* of cistus and *quercus* Quexigo.

8 m. *Setenil*. A poor spot, inhabited by a straggling population.

7 m. *Olvera*. Inn: a decent Posada without name. Pop. 6000. This town has long enjoyed an unenviable reputation as a refuge for the man of blood: hence the proverb, "*Mata al hombre y vete a Olvera*," kill your man and fly to Olvera. The inhabitants on one occasion, being compelled to furnish rations to a French detachment, foisted on them asses' flesh for veal; this insult, says M. Rocca, was thrown always into their teeth: "*Vous avez mangé de l'âne à Olvera*."*

The women of Olvera, according to Rocca, were ceaseless in their opposition to the French, while the masculine gender of Andalusia yielded: these are the worthy mothers of the noble mountaineers, into whose fastnesses we now enter.

In the *Sierra de Laila* are remains of old silver-mines, and loadstones and emeralds are found here.

14 m. Moron Stat. Inn: *Fonda de la Estacion*. Pop. 9000. This town (the *Arumi* of the ancients) is built on

* The '*Guerre en Espagne*,' by M. Rocca, is a charming, well-written book, and one of the best French military accounts of the War of Independence. It details hardships endured by his countrymen in these hungry hills, where for one cook there were a thousand sharpshooters. Rocca afterwards married Madame de Staël.

irregular acclivities, with the remains of its once almost impregnable castle to the E. erected by the Moors on Roman foundations: it was blown up by the retreating French. The chalk, *Cal de Moron*, makes the fatal white-wash, by which so much mediæval and Moorish decoration has been obliterated. The *tortas de Moron* have a Peninsular celebrity, and are excellent.

Here the train leaves for Seville. See hours in 'Indicador.'

*Granada to Seville line
by Alcala, the great from
Granada via Coronal to
Alcala - only one train
at 12.50 AM*

ROUTE 113.

RONDA TO SEVILLE BY CORONIL.

64 m.

You need only ride from Ronda to Moron, the line joins the Seville and Cadiz line at Coronil and Utrera.

Leaving Ronda by picturesque defiles, the *Cuesta de la Vina* is left behind. Then commence *dehesas y despoblados*, delightful to the wild bee and botanist.

14 m. *Zuhara*. This picturesque Moorish town is perched like an eagle's nest upon the summit of a pyramidal hill. It is so fortified by nature with rocks for wall, and river for moat, as to have been almost impregnable before the invention of artillery. Its capture by Muley Aben Hassan, in 1481, was the first blow struck in the war which ended, in 1492, by the conquest of Granada.

After tracking and crossing the *Gua-dalete* the

7 m. *Puerto* is reached. From this mountain portal the robber bands were formerly accustomed to descend, and infest the high road from Seville to Cadiz.

The long and tedious track continues to castle-crowned

13 m. *Coronil* Stat. Thence by

train to Seville. 2 trains daily. See 'Indicador.' Inn: *Posada Nueva*. 18 m. *Seville*. See Rte. 86.

ROUTE 114.

GRANADA TO MOTRIL.

Granada. See Rte. 103. A daily diligence runs between Granada and Beznar. The road is excellently engineered: at one point between Beznar and Motril it is carried through a tunnel 328 yards long.

The road leaves Granada by the Puente de Genil, and 2 miles afterwards reaches the village of *Armillá*, whence it continues through the wonderfully fertile vega to

5 m. *Alhendin*. Pop. 2303. Near this little town is the hill *El ultimo suspiro del Moro* (Rte. 103).

5½ m. *Padul*. Pop. 3000.

3½ m. *Durcal*. Pop. 1900. This little village is pleasantly situated, in the midst of a fertile plain watered by the Durcal. The alpine views of the Sierra Nevada from Durcal are superb.

4 m. *Talara*. Pop. 1000. The immediate neighbourhood is well wooded. Here grow immense quantities of esparto grass, and flax.

2 m. *Beznar*. Inn: *El Parador*, decent. Pop. 500. Near this little hamlet, obs. a mill where an artist might linger a week. Some olive-trees planted by the Moors are gigantic. Between Beznar and Velez the bridge of *Tablate* is passed, remarkable for its great height over the river. Here occurred interesting episodes of the war of the Moriscoes during the campaign of Don Juan of Austria.*

12 m. *Velez de Benaudalla*. Pop. 3200. This picturesque town—"the land of the children of Audalla"—is

* See 'Las Alpujarras,' by Alarcon, Mad., 1870.

generally called *Velenillo*. The castle rising on an adjoining knoll is in ruins. The *Rio Grande* (which, however, is only "a large river" in rainy weather) here joins the Guadalfeo.

Descending a romantic gorge, and traversing the defiles of the *Sierra de Lujar*, whence fine sea views are obtained, the road enters.

8 m. *Motril*. Inn: Casa de Huespedes, La Dorotea—bad. Casino open to visitors. Theatre in the season. Pop. 14,000. This exceedingly healthy town is inhabited by an amphibious agricultural population, dusky as Moors, and lies in a green vega of rich alluvial soil. It has now become the great centre of sugar-making in Spain, the vega is laid out in sugar-plantations, and the trade increases daily. The region is full of fish and fruit. The sea having receded about $\frac{3}{4}$ of a mile, Motril has ceased to be a port, the present port of Motril being now situated $6\frac{1}{2}$ m. E. of the town, upon the site of the small fishing-village originally called *Calahonda*. The most thriving part of the town is situated at *El Baradero*, three miles beyond; the best houses are there, and the large sugar-refineries of Srs. Larios, Rabaza, and La Chica. They are well worth a visit. Carriages are to be had with one or two horses at reasonable prices with which to drive in the Vega.

ROUTE 115.

GRANADA TO ALMERIA. 89 m.

A bi-weekly *galera* service connects Almeria with Granada. This "coach and six" takes 3 days to accomplish the journey, stopping the first night at Guadix, and the second night at the venta kept by Doña Maria.

The road is mountainous and bad, and the progress slow.

The city is quitted by the *Puerta de Fajalansa* (the "gate of the almond-trees") and a two-hours' ascent leads to

6 m. *Huтор de Santillan*. Pop. 890. The road continues to ascend, passing lofty crags and picturesque defiles to

4 m. *La Venta de la Cruz del Puerto*, after which the magnificent passes of *el Prado del Rey*, and *los Dientes de la Vieja* are traversed, to burnt-up

12 m. *Diezma*. Pop. 1250. This pleasantly situated village lies at the foot of the snowy *Sierra de Arana*.

A long and tedious ride now intervenes before reaching the first night's halting-place. When approaching

8 m. *Purullena*, obs. the numerous *cueras* scooped out of the soft hillocks to the rt. and l. of the road: they are inhabited by a numerous gipsy population.

13 m. *Guadix*. Inn: *Parador de las Diligencias*, decent. Pop. 11,066. *Guadix* (*wadi-ash*, "the water of life") looks cheerful among its mulberry-groves. It is a bishopric, suffragan to Granada, and claims to have been converted by *San Torcuato*, one of the seven prelates sent expressly to Spain by St. Peter and St. Paul. The *Cathedral* is unimportant: the view from the *Paseo* in its front is fine. Coming out towards the bishop's palace, obs. a Roman stone, let into the wall, and inscribed "Colon Accis." Hence by the *Calle de la Muralla* to the ruined Moorish castle. Walk up to the *Plaza* ornamented with columns of the 15th centy.

Guadix was once renowned for its knives.

[From Guadix ($4\frac{1}{2}$ m.) are the mineral springs of *Graena*. Inn: *Parador de la Castaña*; tolerably good, but dear. These hot sulphur and cold ferruginous springs are much frequented from Granada and Madrid, during the *temporada* (1st August to 15th October), when a daily omnibus runs between Granada and the baths; fare 10 r. each way. The bathing accommodation is wretched, and the vicinity shadeless and unpicturesque.]

Leaving Guadix, a road branches off to Baza and Murcia. Obs. the extraordinary character of the surrounding country, which resembles a stormy sea whose waves have been suddenly transformed into solid substances. The pointed hillocks, sandy, earthy, and tawny, and destitute of any vegetation except the luxuriant esparto-grass, are excavated into caves which form the wretched homes of gitanos.

The road now skirts the *Sierra de Baza*, by the *Venta de los Llanos* and *Ocaña*, to the second night's resting-place at

30 m. *The Venta de Doña Maria*. Thence by *Las Alcobillas* and the *Venta de la Rambla* to

17 m. *Gador*. Pop. 1850. The river Almeria is crossed.

3½ m. *Benadaduz*.

3½ m. *Almeria*. *Inn*: *Fonda del Siglo*, 19, *Paseo del Principe*. *Fonda Francesa*, Café in the *Paseo del Principe*. Casino good. Ateneo with foreign newspapers; visitors are admitted. Carriages, here called gondolas, are on hire. Pop. 30,000. This improving seaport town was the *Portus Magnus* of the Romans, and the *Al-Mariat* of the Moors. Under the Romans it was the "great port" of traffic with Italy and the East, whilst under the Moorish independent chief Ibn Maymún, it was a perfect Algiers, a pirate port and pest; then Granada was considered only its farm : thus says the proverb—

"Quando Almeria era Almeria
Granada era su alqueria."

The Moors were driven out of the city, Oct. 16, 1147; with them much of its importance departed also. Under the Spaniard it is no longer, as sang its Arabian eulogist, "*a city where, if thou walkest, the stones are pearls, the dust gold, and the gardens a paradise*;" still the site is a bosom of plenty, as the luxuriant figs, cacti, oranges, lemons, maize, and sugar-canes testify.

Almeria is the see of a bishop, and the residence of civil and military authorities. It is walled in with forts to the sea-board, and was commanded by the Moorish fort *el Keiran*, now called the *Alcazaba*. The remains of

the Moorish moles, and the former *atarazanas* (or dockyards) may still be traced.

The *Cathedral* is Gothic in character, and dates from the middle of the 15th centy. It is almost a castle, having been so constructed as to enable it to resist piratical attacks : four massive towers are built into its angles, and its walls are embattled. Additional fortifications were added in 1517, but the earthquake of Sept. 22, 1522, damaged the whole edifice. Its principal tower is unfinished. Obs. the rich Corinthian façade, with the medallions of St. Peter and St. Paul and the Virgin. The interior is whitewashed, and the capitals are mostly Corinthian in style. Obs., in the *Capilla de la Virgen del Carmen*, the fine marbles in the pulpits and altars. Obs. also the tomb of Fray Diego de Villola, a benefactor of the ch. The stalls are the work of Juan de Orca (1558-30): they are elaborately sculptured, but are wanting in taste.

The promenade on the *Muelle* is the favourite paseo in winter : it commands picturesque views of the town, castle, and harbour. The *Alameda*, with its double avenue, is a charming summer resort : it is situated between the *Puerta del Sol* and the *Puerta de Purchena*.

Esparto grass is exported in small quantities, but a large trade is carried on in fruits.

A rly. is in course of construction from *Almeria* to *Linare*, and the Mediterranean steamers all touch here.

There is a fine foundry at Almeria belonging to Sr. Larios, and a good paper manufactory on the road to Granada.

The women are African-looking, and the men dark and dressed in a semi-Moorish costume.

Excursions. (1) To the baths of Alhamila (7 m.). Seasons from May 1st to June 30th, and from Sept. 1st to October 31st. The site is charming, the views most picturesque, and the waters are said to possess valuable

medicinal properties. The accommodation is, however, poor, and capable of much improvement.

(2) Excursion to *El Cabo de Gata* (the "Cape of Agates"), distant 15 m. in a direction S.E. This celebrated rock, formed of crystals, spars, and agates, is the ancient *Promontorium Charidemí*, the Moorish *Kheyran*. According to the nautical adage—

"At Cape de Gat take care of your hat."

The *Vela Blanca* is a white spot, a landmark to travellers on this windy promontory. Visit the cavern in the *Montaña del Bujo*, where amethysts are found.

(3) Excursion to the marble quarries of Macael, 25 m. N. of Almería. The leagues are long and uncertain, the accommodation rough in the extreme. The road passes *Rioja* and *Senec*.

Macael is a poorly built town, situated near the *Sierra de Filabres*, whence the view over the country is singular, as it resembles a stormy sea suddenly petrified. Macael is one block of the finest white marble, whence were extracted the thousands of pillars used by the Moors in the construction of the Alhambra, and the *patios* of Granada and Seville. Now these splendid quarries are hardly worked.—N.B. The naturalist, sportsman, and equestrian tourist may make for Linares, instead of returning to the coast. The road N. passes Purchena (5 m.), Baza (25 m.), Orcera (14 m.), Segura (17 m.), Iznatorafé (21 m.), Baza (22 m.), and Linares (11 m.). In the neighbourhood of Orcera is the vast pine-forest of Segura (*Saltus Tigiensis*), covering an area of 250 miles by 190 miles. It abounds in game of every sort, wolves included.

ROUTE 116.

GRANADA TO ADRA. 76 m.

This horseback excursion is full of interest—historical, artistic, and geological. The traveller should master his Prescott or *Mendoza** beforehand, so as fully to understand the historical incidents connected with the route. Sleep the first night at Lanjaron, the second at Ujijar. N.B.—A daily diligence service is established between Granada and Lanjaron. Office below the Hotel Victoria.

This excursion skirts the S. bases of the Alpujarras, the last mountain refuge of the Moor. The name Alpujarras, in Arabic *Albuzarrat*, is derived from *Alba Serra*. Washington Irving derives it from Ibrahim Albuxarra.

This territory was assigned to Boabdil by the treaty of Granada, of which every stipulation was soon broken, and the Moriscos cruelly hunted out like wild beasts, until finally expelled by the feeble Philip III. in 1610; but their resistance in this wild glen, and these roadless hills, was desperate. Most of them when banished went to Tetuan and Salé, where they took to piracy, and avenged themselves upon all Christians by peculiar ferocity. Thus the Spaniards, who had before expelled the wealthy Jew, now completed their folly by the banishment of the industrious Moor.

The route to Adra passes along the road described in Rte. 98 by—

- 5 m. *Alhendin*.
- 2 m. *Suspiro del Moro*.
- 5½ m. *Padul*.
- 3½ m. *Durcal*.

4 m. *Talara*. Whence the road branches to

9 m. *Lanjaron*. Inns: Fonda Granadina, excellent; Fonda de San Rafael, also good. Pop. 4000. This charming Swiss-like town is justly

* "Guerra de Granada."

called "*el Paraíso de las Alpujarras*." (See Rte. 103.)

Leaving Lanjaron, visit *las Minas de los Pozos*, which were worked by the Romans.

5 m. *Orjiba*. Pop. 3500. Here the mill and cascade of *Pampaneira*, and the *Barranco de Poqueiru* may be visited. Obs. how every possible spot is cultivated with fruit-trees. Some of the gigantic olives are of the time of the Moors.

The broken road now winds up the bed of the *Rio Grande*: if the waters are low, the rider should go by the *Angostura del Rio*, a Salvator-Rosalike gorge, which the torrents have forced through the mountain. The terrific perpendicular rocks which rise on either hand afford splendid sections and strata for the geologist.

Emerging, the scenery becomes less interesting as the river-bed widens.

17 m. *Cadiar*. Inn: Posada; wretched. The *sweet* hams of this district are excellent, especially those of Trevez up in the mountains, 10 m. from Cadiar, and 3 m. only below the summit of *Mulahacen*. Very little salt is used, the ham being placed in a weak pickle for 8 days, and then hung up in the snow.

Thence across the *Rio Trevez*, a delicious trout-stream, to

10½ m. *Ujjar*. Inn: Posada, decent. Here sleep. This Moorish capital of the Alpujarras (Pop. 3500) is still inhabited by a half-Moorish race, although they speak Spanish. The women, with their apricot-checks and black eyes and hair, gaze wildly at the stranger from little port-hole windows, which are scarcely bigger than their heads. Visit the *Colegiata*, which was built on the site of the mosque.

11 m. *Berja Vergi*. Pop. 9500. This busy, improving town lies under the *Sierra de Gador*, a mountain of lead, 7000 ft. high and 30 m. in circumference. The mines were first discovered at the close of the last century, and have been worked ever since. The ore, however, occurs in uncertain quantities, sometimes in veins, some-

times in *bolsadas* or pockets. The finest ore sometimes yields 70 percent. of pure lead. Smelting and flattening-houses have been erected on the coast, worked by English machinery. The miners occupy rude stone huts on the hill; the working is injurious to the health, and no women are allowed to remain near the mines. At the edge of the *Gador* is an old Phœnician mine, called *La Sabina*, about which the ignorant and superstitious natives narrate infinite fables. Berja is full of mules and asses, upon which the ore is still carried to *Adra*, the sea-port, for, in spite of the traffic, the roads are still iniquitous, as when described by the Moorish poet—

"The valleys are gardens of Eden, but the roads are those of Hell!"

So indeed may most of Andalusia be described, for the province is the *paradiso* of the poet, and the *inferno* of the donkey and mule.

Winding along this mule-track, down a gorge of a river, we reach *Alqueria*, and thence through sugar-plantations, we arrive at

5½ m. *Adra*. Inn: Posada Nueva, decent. Pop. 9000. The old town *Abdera* (Strabo, iii. 236) was founded by the Phœnicians, who judiciously built it on the *Monte Cristo* hill. The modern town is built below, and is constantly exposed to fearful inundations from the river *Adra*, and to the agues bred by its swamps. The port is tolerable, but exposed to the W. Some smelting-works have been established here on the English principle.

ROUTE 117.

ADRA TO MALAGA. 96 m.

This long and tedious route must be ridden. Sleep the first night at Motril, the second at Vélez Malaga, or at Almuñecar.

Leaving Adra, the fine English smelting-houses are passed to the l.

9 m. *La Rabida*, a sort of port to Albuñol, which latter town lies 3 m. inland, and is most rich in vines, raisins, and brandies, the latter of which are largely exported to Jerez, to be used in the manufacture of sherries for the English market.

Now the sands become African, and the fishermen who dwell in the *chozas* (Arabic "huts made of reeds") are dusky as Moors.

17 m. *Gualchos*, near *Castel de Ferro*. The fruits in this locality are first-rate, and the finest raisins, after those of Malaga, which are exported come from this locality. The long range of vine-clad hills commences soon after passing this village, and a very steep track leads to

10 m. *Motril*. (See Rte. 114.)

The road continues along the sea-coast to

4 m. *Salobreña*, once the important *Shalūbaniah* of the Moors. Their rock-built castle is now a ruin.

10 m. *Almuñecar*. Pop. 5000 (the "Al-Munnecab," the gorge, of the Moors). It has a poor port and a ruined castle. Here sugar and cotton (*azucar y algodón*, Moorish things and names) are grown.

14 m. *Torroz*. The whole of this district was, under the Moors, a luxuriant garden, now *dehesas y depoblados* attest the dominion of the Spaniard.

14 m. *Velez Malaga*. (See Rte. 106.) The traveller who wishes to visit Granada can proceed N., via Alhama, by Rte. 109.

From Velez-Malaga to

18 m. *Malaga*. (See Rte. 106.)

SECTION VII.

MURCIA AND VALENCIA.

MURCIA.

The petty *Reino de Murcia* contains about 660 square L. It is of an irregular shape, about 25 L. long by 23 broad, and is bounded to the E. by Valencia, to the N. by Cuenca and La Mancha, to the W. by Granada, and to the S. by the Mediterranean. It is thinly peopled and very dry: drought, indeed, is the local curse; and frequently, for many months in succession, not one drop of rain falls on the parched riverless portions. The artificial remedies, the *Presas* and *Pantanos*, and methods of irrigation introduced by the intelligent, industrious Moors are well worth notice. Where they exist under this ardent sun, the well-watered portions and *Huertas* compensate by their prodigious fertility, producing the palm, orange, and carob-tree, silk, soda, bass-plant, red peppers, and wines. The mineralogy is most interesting, especially in the mining districts near Cartagena. The best line of route is that which comprehends Lorca, Murcia, Cartagena, Elche, and Alicante. The springs and autumns are the fittest seasons for travelling: the former are all flower, the latter all fruit. Murcia was the cherished province of the Carthaginians, and was destined by them to replace their loss of Sicily, as it contained those mines which enabled the family of Hannibal to make war against Rome itself. The Goths of Murcia made honourable resistance against the Moors, and their leader, Theodimah—*Tadmir Ben Gbdos*—was allowed to retain an independent sovereignty during his life; hence the province was called *Belad Tadmir*, a word often confounded with *Tadmor*, a country of palms, which do indeed flourish here. Under the Moors Mursiah became one continuous “garden,” and hence was called *El Bastan*, and sometimes *Misir*, Egypt, to which it was compared. When the Kalifate of the Ummeyyhs was broken up, Mursiah split off into an independent state under the Beni-Tahar family, which ruled from 1038 to 1091; after this, internal dissensions led to the triumph of the Spaniards. The Moorish Murcians were reputed to be obstinate and disobedient; and their province, lying in an out-of-the-way corner, is still considered by Spaniards to be the Bœotia of the South. The physiognomy of the lower classes is African, but the beauty of the women very great. The male costume is the same as that worn by the peasants at Valencia. Superstitious, litigious, and revengeful, they remark of themselves and their province, that the heaven and earth are good, but all that is between them is bad—“*El cielo y suelo es bueno—el entresuelo malo.*” The littoral plains, especially about Cartagena and Alicante, are much subject to earthquakes, and are rendered insalubrious by salt-marshes. The salt made from them is chiefly shipped to the Baltic. The soda-plant grows abundantly: of the four kinds—the barilla, algal, soda, and salicor—the first is the best. It is a low tufted spreading bush, of a greenish colour, ripening into a dull brown. The plants when dry are burnt on iron gratings over pits; and the saline particles sink below in a vitrified mass. An acre of barilla will pro-

duce a ton of alkali, but it is an exhausting crop. Here also the *esparto*-grass (*stipa*, or *macrochloa tenacissima*) grows wild in vast quantities; hence the district of Cartagena was called by the Greeks, το σπάρταριον—το ιουγγαριον πεδιον, and by the Romans *Campus Spartarius*. The name of *esparto* is said to be derived from σπειρω, *conserere*, and the plant resembles the *sp*-grass which grows on the sandy sea-shores of Lancashire. This wiry grass is very tenacious in fibre, and is worked up by the natives into the same infinite purposes as are so accurately described by Pliny ('N. H.' xix. 2); such as matting, baskets, soles of sandals, ropes, &c. It is also exported largely to England, France, the United States, &c., as the best substitute for rags, in the manufacture of paper. "The favour in which it is held by the British paper-maker may be gathered from the fact, that between 80,000 and 100,000 tons are now imported into this country annually." *Esparto* was first used as a substitute for rags by the French, specimens of paper made from its fibre having been exhibited in the Algerian department of the Exhibition of 1851. Of this material was manufactured the Iberian whips described by Horace (Epod. iv. 3). The grass, when cut, is dried like hay, soaked in water, and plaited; it is then white, and is very enduring. The hand manufacture, as formerly, employs multitudes of women and children. Snails, especially a kind called *Serranos*, are much eaten in these districts.

Murcia is a metal-pregnant district. Here the antiquarian will find the identical shafts of the Carthaginians reopened, after a discontinuance of so many centuries; and the same districts are again made busy by this ancient source of wealth and industry. Spain has long supplied the world, both the old and new, with the precious metals—herself the Peru of antiquity, she enriched Tyre and Rome with bullion from her own bosom, as in later times she supplied Europe from her Transatlantic possessions. The Phœnicians, the first to discover her metallic wealth, long kept the secret to themselves with a jealous monopoly, which their descendants imitated in regard to their golden colonies in the New World. The merchants of Tyre found the natives of Tarshish (the South of Spain) much as the aboriginal Indians were when discovered by the Spaniards, and totally unacquainted with the conventional value of the precious metals as a representative of wealth, for no mention whatever is made of coin. They treated them simply as materials for the construction of the meanest utensils, for mangers and water-vessels (Strabo, iii. 224). The Phœnicians carried bullion away in such quantities, that when their ships were freighted to the full they made their anchors of silver (Diod. Sic. v. 358, Wess.). The old shafts burrowed into the mountains, by which rivers were turned off, are distinguishable from the Moorish by being round, while the latter are square. Job (xxviii. 7) alludes to these Phœnician tunnellings, the remains of some of which are still thought to be traceable at Rio Tinto, and at Santo Espiritu, near Cartagena. These shafts (the *Cuniculi* of the Romans) were called by the natives *arrugia*, in which the Iberian or Basque root *ur* "water," is evident. The wells, *pozos*, were called *agungas* and *aqogas*; for the Romans, mere military conquerors, preserved, nay derived, these technical terms from their more ingenious predecessors, just as the Gotho-Spaniard adopted the nomenclature of the Moor.

The Iberians, like the modern Spaniards, rude and careless manufacturers, took the raw material just as bountiful Nature offered it to them, and left to the stranger the processes of artificial perfection. It has been ascertained that as much as 12 per cent. of silver is yet to be extracted from much of the ancient slags, *escoriales*, left by them: so imperfect was their system of smelting. It would appear that the advanced metallurgical science of Egypt and Phœnicia, from whom the Jews learnt their processes even of reducing and dissolving gold, was not kept up by the colonists of Carthage.

The Carthaginian land proprietors in these districts were then, and are

now, poor; they have allowed foreign capitalists, with foreign science and machinery, to work the ancient mines. The amalgamation of works of *San Isidoro*, at Escombrera, and *La Regenerada*, at Almazarron, deserve notice. The bonanzas of *La Esperanza*, *La Observacion*, and *Emilia*, of *San Gines*, on the *Rico Cerro de Oro*, may be visited: at the mine of *Santo Espiritu* a Carthaginian shaft, supported by masonry, was discovered in 1481.*

VALENCIA.

El Reino de Valencia, although one of the smallest provinces in Spain, yields in fertility and delight to few of the others. The Moors placed their Paradise at this spot, over which they imagined Heaven to be suspended, and that a portion of it had fallen down on earth, "cælum hic cecidiase putes," while the Jews forgot in it even their Sion. This province consists of 838 square leagues of 20 to the degree, and of these only 240 are level land, being chiefly the maritime strip, which extends in length about 64 m. It is defended from the cold central table-lands by a girdle of mountains, which act not only as a barrier against the winds, but are magazines of timber and fuel, reservoirs of snow (an article of absolute necessity), and sources of rivers. Its width varies from 6 to 20 L., being narrowest near Orihuela, and widest in the centre. The mountains abound with marbles and minerals. The botanist and geologist should make excursions to the Sierra of Espadan, when near *Castellon de la Plana*.

To invalids and consumptive patients the climate of Valencia is decidedly superior to that of Italy; although the capital itself is not healthy: there is a most delicate softness in the air, which is so dry withal, that salt undergoes no change. Rain is very scarce; frosts are almost unknown, whilst the sea-breeze tempers the summer heats, and the fresh mountains offer verdurous retreats. To botanists, the Flora of Valencia is that of a natural hothouse, and unrivalled in colour and perfume. The *Huerta*, most truly the Garden, is irrigated by the Turia, or Guadalaviar, Arabicè *Waddi-l-abyâdh*, the white river. This great vena porta is so much drained or bled, *sangrado*, for the use of the huerta and the city, that when it reaches the capital in its natural bed it is almost dry. The Moors have bequeathed to the Valencians their hydraulic science by which they exercised a magic control over water, wielding it at their bidding; they could do all but call down the gentle rains from heaven, that best of all irrigations, *agua del cielo*, *el mejor riego*. The network of artificial canals is admirable. The *canal del Rey* on the Jucar, near Dutilla, and the whole water-system about Alcira and Aljamesí, deserve the closest examination of our engineers and agriculturists. The still-existing technical terms prove whence the theory and practice were derived.

The artist will sketch the picturesque *noria* (Arabicè *anaoura*), or large water-wheel, which, armed with jars, descends into the well, and as it rises discharges the contents into a reservoir.

The *Huerta* of Valencia is irrigated by 8 canals, of which the *Moncada* is the chief main-trunk artery or principal canal, Arabicè "*canna mucanñal*," and supplies all the smaller veins, *acequias*, Arabicè "*ciquin*," of the circulation: this is managed by a reticulated network of minute ramifications, and dams, *azudas*, Arabicè *sudd*. The idea is simple, but the execution is most difficult: and often the greatest triumph of the hydraulist is where his works

* The mineralogist and speculator is referred, for information concerning the mines of Murcia, to the 'Historia Natural' of Bowles; the 'Comentarios de las Ordenanzas de Minas,' Antonio Xavier de Gamboa, folio, Mad., 1761, translated by Richard Heathfield, Longman, 1830; also 'Registro de las Minas de la Corona,' Tomas Gonzalez, 2 vols., Mad., 1832; and 'Minero Español,' Nicacio Anton Valle, Mad., 1841.

are least apparent, for however level these plains in appearance, they are by no means so in reality. The chief object was to secure a fair distribution, so that none should be left dry, none overflowed. When the engineer ceases, the legislator begins, for since water here, as in the East, is the life-blood of the soil, and equivalent to fertility and wealth, the apportionment has always been a source of solicitude and contention. The regulating tribunal, *de los acequeros*, or *del riego de las aguas*, instituted by Albaken Almonstansir Billar, still exists in its primitive and Oriental form and force; 7 judges, chosen by each other, out of the yeomen and irrigators, the *labradores*, y *acequeros* of the *Huerta*, sit at 12 o'clock every Thursday, in the open air, on benches at *La Puerta de los Apostoles*, "the gate" of the cathedral, and decide all complaints respecting irrigation in a summary way. In this court the patriarchal judges decide without appeal; the discussion is carried on *vivá voce* in public.*

The rich alluvial plains of Valencia, which bask in the never-failing, all-vivifying sun, know no agricultural repose; man is never weary of sowing, nor the sun of calling into life. The produce is almost incredible under this combined influence of heat and moisture. Rice, *arroz*, Arabicè, *arroz* (*oryza*), is the great cereal staple, and the pest of the province. This source of wealth, sustenance, and life, is also one of disease and death. The rice-stalks shoot up from tufts into most graceful ears; as heat and water are absolutely necessary for this grain, many portions of Valencia are admirably calculated by nature for this culture, since the rivers, which in some places are sucked up, reappear in marshy swamps, or *marjales*, and in lakes, of which the *Albufera*, Arabicè "the Lake," is the most remarkable. In these *arrozales*, or rice-grounds, the sallow amphibious cultivator wrestles with fever amid an Egyptian plague of mosquitos, for man appears to have been created here chiefly for their subsistence. The mortality in these swamps is frightful, and few labourers reach the age of 60. The culture of rice was introduced by the Moors; the grain enters largely into the national cuisine of the Valencians, their *pilafs* and *pollos con arroz*.

The province produces wine, oil, barilla, *esparto*, hemp, flax, cochineal, and fruits, especially figs, almonds, dates, oranges, and grapes; of these last the "*Valentias*" are made; they are a coarse raisin, exported from Denia, and called there *Lejias*, from the sugary lye in which they are dipped. The honey is also delicious; from this and almonds is made the celebrated sweetmeat *el turron*. Silk is another staple, and the *Huerta* is covered with the white mulberry, "food for worms." The animal spins its cocoon, and is then destroyed in boiling water; the process is nasty, but as the peasants, seated under their vines and figs, wind out the golden tissue, the grouping is picturesque. The *Raso* and black silk, for *Mantillas* and *Sayas*, is equal to anything made in Europe. Valencia is deficient in animal and cereal productions; corn and cattle are brought from the Castiles and Aragon; both man and beasts eat the *garrofas* or sweet pod of the *Garroful*, *Algarrobo* (Arabicè *el gharroob*); this is the carob-tree (*Ceratonia siliqustris*). These pods or husks which ripen early in August, were the food of the prodigal son, and are everywhere hung up like kidney-beans outside the *ventas*, as signs of the neat accommodation within. The over-irrigation diminishes the flavour of vegetables, which lose in quality what they gain in quantity; "*Irriguo nihil est elutius agro*." Hence the proverb allusive to the aqueous unsubstantial character of Valencian men, women, and things: "*La carne es yerba, la yerba agua, el hombre mujer, la mujer nada*." This is, however, a mere play upon words, for those who eat the national "*Pollo con arroz*" will never talk about the mere "idea of a dinner," whilst as for the women, they will speak for

* F. X. de Borrell, fol., Valencia, 1831, and 'L'Irrigation dans le Royaume de Valence,' Jaubert de Passa, with Clement Markham's 'Irrigation in Eastern Spain,'

themselves. The lower classes in the *Huerta*, who toil under an African sun, live on water-melons, cucumbers, and *gazpacho*.

The sea-coast, like that of the W. of the Peninsula, is the terror of mariners; yet it is not the iron-bound barrier which fronts the fierce Atlantic, but a low sandy line, fringing the quiet Mediterranean; still it is open and portless. The sea has a disposition to recede, and the coasts to get shallower from the detritus brought down by the river's freshes. The whole line is studded with *Torres y Atalayas*, raised as watch-towers against the African pirates. About the year 1610 more than 200,000 industrious Moorish agriculturists were expelled by the bigot Philip III. In the next century Valencia, having espoused the Austrian side in the war of succession, was all but depopulated by the French in 1718, and her liberties taken away; but Philip V., with all his enmity, could not unfertilise the soil. The population recovered like the vegetation, and however in our times trampled down by the iron heel of Suchet's military occupation, has kept pace with subsistence, and now the province contains more than a million inhabitants. The peasant is gay and cheerful, his mind and costume being alike coloured by the bright and exciting sun, which gilds poverty and disarms misery of its sting. The fine climate is indeed health and wealth to the poor; it economises fire, clothes, and lodgings, three out of the four great wants of humanity. Since the death of Ferdinand VII. numbers have gone to settle in congenial Algeria; but in compensation, while pauper Spaniards emigrate to Africa, French fortune-hunters flock to Spain.

The upper classes are among the most polished of Spain, and the Valencian, if unwarlike, has always distinguished himself in art and literature.

The lower classes are fond of pleasure; their national song is called *la Fiera*, and their dance *La Rondalla*, or roundabout. They execute this well to the *tamboril* and *dulzayna*, a sort of Moorish clarionet requiring strong lungs and ears. The dialect commonly used, the *Lemosin*, is less harsh than the Catalan, which some have attributed to the admixture of a French *Auvergnat* idiom, introduced by the number of volunteers of that nation, who assisted Don Jaime in the conquest of Valencia. The narrow streets of Valencia seem contrived for murder and intrigue, which in fact they were; consequently, in 1777, a night-watch was introduced by Joaquin Fos, copied from ours, and the first established in Spain; the guardians were called *Serenos*, "clears," from their announcing the *usual* fine nights, just as our Charleys ought to have been termed "cloudies."

The Valencians are great drivers of mules and horses, and many migrate to Madrid, where the men are excellent *Caleseros*, and the women attractive vendors of delicious *agraz*, *orchata*, and iced drinks.

The physiognomy of the Valencians is African. The burning sun not only tans their complexions, but excites their nervous systems: hence they are highly imaginative and superstitious; their great joys and relaxations are religious shows, *pasos*, pageants, processions, *Comparsas y Rocas*, and acted miracles and church spectacles. The dramatised legends and the "*Miracles de San Vicente Ferrer*," the tutelary of the city, rank first in these "*Fiestas de calle*," or street festivals. The *Dia del Corpus*, or procession of Christ present in the Sacrament, is the sight of Spain, and accordingly has, from time immemorial, been brought out to amuse princes, whenever they chanced to be in Valencia.

The male costume of Valencia is antique and Asiatic: the men wear the hempen sandal or *alpargata*, called also *espadinies*, and their legs are either naked, or covered with stockings without feet; these Greek leggings, greaved, the *media Valenciana*, are a common metaphor for a Spanish student's purse. The white linen drawers are very classical, and are called *calces de traveta*, *bragas*, or *sarahuells*, the original Arabic name. Those curious in the learn-

ing of *breeches* may compare them with the Celto-Gallo *braccæ*, the Greek *Κνωσσις*, the Romanic *foustanelli*, the Highland kilt, and the *dragon bras* of Brittany. These are the small-clothes which Augustus, when at Tarragona, put on in order to please the natives, as George IV. did the kilt at Edinburgh. Their waists are girdled by a gay silken sash, *faja*; the upper man is clothed with a velvet or gaudy jacket, *chaleco*, *jaleco*, with open shirt-sleeves; over the shoulder is cast the *manta*, the many-coloured plaid, which here does the duty of the Castilian *capa*; on the head, and long, lanky red-Indian like hair, is bound a silk handkerchief, which looks in the distance like a turban.

The Valencian women, especially the middle and better classes in the capital, are by no means so dark-complexioned as their mates; singularly well formed, they are among the prettiest and most fascinating in all Spain; they sit at work in the open streets, and, as they wear nothing on their heads but their hair, "their glory," they have to us a dressy look. Their ornaments are most classical; the roll of hair, *el moño*, is pierced with a silver-gilt pin, with knobs, the *acus crinatoria* of Martial; it is called *aulla de rodele*; the silver-gilt comb is the *pinteta*, and one of a singular triangular shape is called *la piza*. *la Nase*; this is frequently engraved with the great local patroness, *Nuestra Señora de los Desamparados*.*

* The collector of Valencian topography and local history will consult the following works, viz.:—'Coronica' of Pero Anton Beuther, 2 vols. fol., Val., 1546-51; 2nd part, 1551-53; or the edition 1 vol. fol., Val., 1604-5; very rare to complete; the volume with the *linajes* displeased the nobility, who bought it up and burnt it; the 'Chronyca' of Martin de Viciana, black letter, 2 vols. fol., Val., 1664; 'Anales del Reyno de Valencia,' Francisco Diego, fol., Val., 1613; the 'Historia,' in two parts, by Pero Anton Beuther, Val., 2nd edit. 1551; 3rd edit. 1604; the 'Historia,' by Gaspar Escolano, 2 vols. fol., Val., 1610-11; 'Sagrario de Valencia,' Alonso del Castillo Solorzano, 1 vol. duo., Val., 1635; 'Resumen Historial de Valencia,' Pasqual Escalapes de Guilló, 4to., Val., 1738. And for the worthies, 'Escritores del Reyno de Valencia,' Vicente Ximeno, 2 vols. fol., Val., 1747-49; 'Biblioteca Valenciana,' Justo Pastor Fuster, Val., 1827, both of which are excellent works. For natural history, the excellent 'Observaciones,' Antonio Josef Cavanilles, 2 vols. fol., Mad., 1795-97, with a very accurate map of the province. Consult also Ponz, vol. iv., and 'España Sagrada,' viii. 'Historia de Valencia,' Vicente Boix, 3 vols. 4to, 1845.

N.B.—Collectors of Spanish books will find some excellent basil skins for their bindings at Valencia, called *pellejos chispados*, or *jaspados*; the colours are gay, the patterns fantastic.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
121 Madrid to Cartagena by Archena and Murcia. Rail ..	427	125 Cartagena to Alicante by Orihuela and Elche. Diligence	449
122 Madrid to Alicante by La Encina. Rail	430	126 Alicante to Valencia by Alcoy. Diligence	450
123 Madrid to Valencia by Alcazar, Albacete, Almansa, and Jativa. Rail	432	127 Valencia to Denia by Silla. Rail and Horseback	451
124 Granada to Murcia by Baza and Lorca. Diligence-road	448	128 Castellon to Morella. Diligence-road	452

ROUTE 121.

MADRID TO CARTAGENA, BY ARCHENA AND MURCIA. 325½ m.

1 through train each way, in 18½ hrs.

The Rte. as far as Chinchilla Stat. is described under Rte. 123.

185 m. *Chinchilla* *Junct. Stat.* Here the line to Valencia and Alicante branches to the l.

The rly. now traverses an uncultivated and desolate district to

7½ m. *Pozo Cañada* *Stat.*, where the country becomes more fertile.

18 m. *Tobarra* *Stat.* Pop. 9500. Obs. the old ruins in the neighbourhood. There is a small *Establecimiento* supplied from a cold sulphurous spring.

6½ m. *Hellin* *Stat.* *Inn*: La Nueva Fonda, an excellent country hotel. *Hellin*, *Illunum* (Pop. 10,000), is a tidy well-paved little town lying on the slope of the Segura chain. Visit its *parroquia* consisting of 3 aisles. Obs. the boveda, supported by pillars, and the masonry of the marble pavement at the entrance. Visit the *Hermitage* of the Rosario for the view; the *Pasos* which it contains are fine. *Hellin* was dreadfully sacked by the French under Montbrun (Schepeler, iii. 495). [6 m. distant are the mineral springs of Azarague, and 13 m. distant are celebrated sulphur-mines, known to the Romans.]

12½ m. *Agramon* *Stat.* Pop. 350. The district around is watered by the *Rio Mundo*.

6½ m. *Las Minas del Mundo* *Stat.*

4½ m. *Calasparra* *Stat.* Pop. 6000. Much rice is here produced.

15½ m. *Cieza* *Stat.* This charmingly situated town (Pop. 9500) rises above the river on a peninsular table; its neighbourhood is incredibly fertile. On an opposite hill are the remains of an ancient Roman town.

6½ m. *Blanca* *Stat.* Pop. 3200. The annual crop of oranges grown in the immediate neighbourhood averages 25,000 boxes a year.

8 m. *Archena* *Stat.* The rly. stat. is 4 m. distant from the baths. *Inn*: El *Establecimiento*, most miserable. *Archena* possesses one of the most important mineral-water springs in Spain. The water is sulphurous and highly beneficial in the treatment of ulcers, skin-diseases, &c., but the entire absence of all decent accommodation must prevent any but native Spaniards from benefiting by their use.

3½ m. *Lorqui* *Stat.* Pop. 1300. Here much rice is grown. Near *Lorqui* is the site where *Publius* and *Cneius Scipio* were defeated and killed by *Massinissa* in the year 211 B.C.

2½ m. *Alguazas* *Stat.* Pop. 2000. The neighbourhood is watered by the *rio Mula*.

1½ m. *Cotillas* *Stat.* Pop. 1500.

4½ m. *Alcantarilla* *Stat.* Pop. 4100. Here the cochineal (or *nopal*) is much cultivated.

4½ m. *Murcia Stat. Inn*: Fonda del Comercio Antigua de Patron, in the Calle de la Triperia, very comfortable. *Casino*, one of the best in Spain; visitors admitted on introduction by a member. *Café*: Calle de la Triperia. *Theatre* in course of construction: the old theatre was burnt down in 1876.

Bull-ring in the corral of the former convent of St. Agustin. *Photographer*, Dn. J. Almagro, Jorreta, 5, good local photographs.

Murcia, the capital of its province (Pop. 80,000), is situated in the midst of a most fertile *huerta*, 15 m. in length and 10 m. in breadth. Monte Agudo forms a magnificent feature in the landscape. The whole district is full of beauty. The town is most picturesque, one mass of varied colour. It is watered by a magnificent Moorish contrivance, called the *Contraparada*, and by the river, which is here *sangrada*, or bled to death. The city arms are six crowns with an orle of lions and castles.

The present city was built by the Moors (from the materials of the Roman *Murgi*) about the commencement of the 8th centy. Its river, the Segura, is the *Tader* of the ancients, and the *Shehurah* of the Moors. It flows beside the promenade of the Malecon, girt in with rare tropical shrubs. Following the river up its source, the visitor will find luxuriant gardens.

Murcia was taken by the Spaniards under St. Ferdinand in 1240. It rebelled and was reconquered by Alonso el Sabio, who left, as a precious legacy, his heart and bowels to the dean and chapter.

Visit the *Cathedral*: founded 1358, modernised in 1521. Its tower was begun 1522 by Cardinal Mateo de Langa, and finished in 1766; it rises in compartments, like a drawn-out telescope. The view from the top is superb, and the ascent easy, by a succession of sloping flats. The bells are very fine. The façade to the principal entrance of the Cathedral is by Jaymie Bort, and is Græco-Romano in style. Notice the *Portada de los Apostoles*, which is Gothic, also the door of *las Lagrimas*, ascribed to Berruguete. Portions of the

interior are Gothic, especially the niches behind the *Coro*. Obs., in the chapel, an alto-relievo, in stone, of the Nativity; the sculpture itself is not good, but the general effect is striking. Opposite, in a gaudy frame, is a pretty Madonna and Child. The *Retablo* is modern; the old one was burnt twenty years ago, at the same time as the organs. Much fine silver belonging to the high altar was lost at the same time. In a niche near the entrance to the l. is the sarcophagus containing the heart and bowels of Alfonso el Sabio. To the N. are preserved the bones of San Fulgencio and Santa Florentina, the latter of whom was sister to the great Archbishop San Isidoro. The *Sacristia Mayor* has some fine wood-carving of 1525: the portal is rich plateresque. The Custodia is by Perez de Montalbo (1677), and is of elegant design. In the *Capilla del Sagrario* is a Marriage of the Virgin, painted in 1516 by Juanes. In the *Capilla de los Veles* are some singular stone chains, the badge of the Molina family; in this chapel may be seen the sculptured figure of St. Geronimo, by Zarcillo. The portal of bluish-veined marble is enriched with statues of royal and local saints, prominent amongst whom is San Hermenegildo, who was born at Cartagena. In the Capilla de San José is a good copy of Raphael's "Holy Family." This cathedral was much shaken during the earthquake of 1829.

The ancient and interesting *Church of St. Catalina* may be visited, in the Plaza of the same name. The Capilla Mayor is fine. In the chapels of the *Sacra Familia* and *Reposo* some interesting old tombs will be found. A monastery of Knights Templar is supposed to have existed on one side of the church.

Next visit the *Church of San Nicolas*, where is an exquisite marble "St. Anthony," by Alonso Cano. The saint is of wood, about 18 inches high, and clothed in the brown dress of the Capuchin order. Obs. also a Joseph and Infant Jesus, by Mala. In the Ermita de Jesus are deposited the fine sculptured *Pasos* representing the Pas-

sion of Our Lord, by Zarcillo, the famous Murcian sculptor (1707-1748), one of the best artists of his time.

Visit also the picture-gallery of Señor D. José Maria Estor, Calle de la Termeria, which is courteously shown to strangers. Obs. a St. Peter by Pedro de Moya (nat. in Granada in 1610, obt. in 1666), who studied the Van Dyck school in London, 1641; a "Martyrdom of St. Sebastian," by Espinosa, a portrait of "Don Baltazar Marradas on horseback," attributed to Velasquez, a "Head of St. Francis" by Zurbaran, a bust and hands of St. Peter by El Greco, a "Head Study" by Alonso Cano, a "Jacob's Dream" by Pedro Nuñez de Villavicencio, &c.

The Botanical Garden will interest the botanist. The *Paseos del Carmen* and *Florida Blanca* are the favourite walks. The *Plaza de la Constitucion* is planted with oranges. The *Traperia* and *Plateria* are the busiest streets. The *mantas y alforjas* (mantles and saddle-bags) of Murcia have long been renowned.

The admirer of gipsies should walk out towards *el Malecon*, where they congregate.

The *Almudi* (Arabicè "Granary") is still a corn magazine. The Alcázar was fortified in 1405 by Enrique II. The post-office and prison contain Moorish remains. Without the town is the sanctuary of *Fuen Santa*. The view from there is magnificent.

A pleasant drive may be taken to the 'Villa Caradoc,' which belonged to the late Lord Howden. The gardens are beautiful.

Murcia to Alicante by Elche. Diligence daily, 9 hours, through a beautiful road.

A diligence for Lorca leaves the Fonda Francesca daily.

Leaving Murcia, the rly. makes a wide circuit round the town, which remains in sight to the l.

3½ m. *Beniajan* Stat., surrounded by orange-groves.

2 m. *Orihuela* Stat. Near is the town of the same name (see Rte. 125). To the rt. is *Torre Agüera*, and, further off, *La Casa Blanca*. The whole district is fertile beyond description.

11½ m. *Riquelme* Stat.

6½ m. *Balsicas* Stat. Soon after passing Balsicas, a land-locked bay opens to the l. It is called *El Mar Menor*, and is 10 m. long and 5 m. broad.

4½ m. *Pacheco* Stat.

3 m. *La Palma* Stat.

7½ m. *Cartagena* Stat. Terminus. Inns: *Fonda Francesca*; *Hotel de Paris*; *Fonda de Paris*, prices high, but good accommodation. *Cafés*, in the *Fonda Francesca*, and in the *Calle Ancha*. Pop. 33,000.

Tramway: cars leave their station every half-hour for the *Villa de la Union* and *Herrerias*.

English Vice-Consul: William Melvain, Esq.

English goods merchant: Wm. Paynter.

Cartagena, the *Carthago Nova*, the "New Carthage," was founded by the Barca family when they meditated making themselves independent rulers of Spain. Its capture by Scipio is given by Livy (xxvi. 42). It continued to flourish under the Romans, who fortified it and called it "Colonia *Victrix Julia*." The place was, however, almost destroyed by the Goths, who were not a naval people: San Isidoro (who was born at Cartagena in 595) describes the ruin occasioned by them (Orig. xv. 1).

During the 17th centy. the city contained 60,000 inhabitants; it gradually dwindled to its present condition when Spain ceased to be a naval power.

After the abdication of King Amadeo in Feb., 1873, when the Republic was proclaimed, Cartagena declared itself into a separate canton in direct opposition to the government at Madrid. Roque Barcia and General Contreras placed themselves at the head of the movement and formed a federal government. They coined money, seized the ships belonging to the nation which were in the Arsenal, and everything of any value which they could lay their hands on. An army of regular troops sent by Castelar then President of the Spanish Republic, besieged Cartagena, and with great

difficulty took possession of the town. The cantonal chiefs fled to Algiers on board Spanish men-of-war, after blowing up those they could not use.

Cartagena is still one of the three arsenals of Spain (the other two are Ferrol and San Fernando); the basins, dockyards, hospitals, foundries, and barracks are all on a grand scale; all that is wanting is *life*. To see the arsenal an order must be procured from the Comandante de Marina. At the head of the harbour is a fine parade. A marine school for sailors is in a man-of-war in the harbour. Obs. the walls crumbling into holes from the cannon-shot of the regular troops during the cantonal insurrection of 1873. Obs. a mound of earth to the N.E. of the city near the ramparts; it is the grave of 500 cantonals who were killed by the explosion of their powder-magazine.

The port, scooped out by the mighty hand of Nature, is the best on this harbourless coast. The tunny-fishery, the export of barilla, and the mining and smelting are the chief occupations of the place.

The best street of Cartagena is the *Calle Mayor*, the finest Plaza is *La Merced*. The recent drainage of the *Almajar* (a lake formed by the rains near the town) has made Cartagena one of the healthiest winter residences,—winter, in our acception of the term, being in fact unknown.

The *Alcazar* was built by Alonso el Sabio in 1244; he gave the city for arms the *Alcazar* itself washed by waves.

The old cathedral dates from the 13th centy.; it is uninteresting and in bad repair. The only other church which deserves notice is that of Santa Maria de Gracia.

Ascend to the fortified heights of Las Galeras, La Atalaya, and San Julian, without the town, from whence fine panoramic views are obtained.

Visit the mines 3 m. distant, taking the tramway. The country is wild and dreary. 70 engines are at work in this district, 4 of which exceed 72 horse-power. The chief mining district is called Las Herreras. The workmen's wages are the same as at Linares,

2s. 6d. per day. Mules and donkeys carry the mineral to the harbour. The engines used are far less powerful than at Linares.

Steam communication (see *Introduction*.) The fine French vessels, *Messageries Imperiales*, touch at Cartagena.

The mines of the province are very important; lead and silver abound. The beds of the numerous ravines in the vicinity are also metal-pregnant, and the *débris* left by the winter rains often yield 35 per cent. of lead, in an almost pure state. The recent introduction of improved machinery, and the employment of skilled foreign labour, will doubtless increase the production of mineral, and thereby benefit the entire district, whilst it will undoubtedly increase a hundredfold the actual profits of the mining proprietors, who have hitherto been content to extract from the scoriae of old Roman workings, instead of opening out new mines for themselves.

ROUTE 122.

MADRID TO ALICANTE. 284½ m.

Rail. 3 trains daily, in 14½ hrs.

For route as far as La Encina, see Rte. 123.

235 m. *La Encina* Junc. Stat. Here the line to Valencia branches to the l. This line of rail as far as Alicante passes through a fertile and beautiful country; in summer the grapes trail up the embankments.

3½ m. *Caudele* Stat. Pop. 5650. (The town is situated on rising ground, 3 m. to the rt. of the stat.)

8½ m. *Villena* Stat. Pop. 9000. *Change for Alcy. Diligence daily.* Obs. the armorial bearings upon the houses. The streets are narrow and winding. The Castle is still a grand object; it rises from a fertile plain backed by the *Cerro San Cristobal*.

Leaving Villena, an old castle is seen at a little distance, perched very picturesquely on a conical hill.

6½ m. *Sax Stat.* Pop. 2300. (To the l., after leaving this stat., obs. the town of *Petrel*. Pop. 3200.)

4½ m. *Elba Stat.* Pop. 4100. The country is wonderfully fruitful. The hills abound in aromatic plants, so much esteemed amongst the Moors in olden times, that even now their descendants occasionally come over from Morocco to gather simples in the neighbourhood. Obs. the ruins of the Moorish *Alcazar*.

3 m. *Mondovar Stat.* Pop. 7650.

3½ m. *Novelda Stat.* Pop. 8000; famous for its mineral baths.

13½ m. *San Vicente de Raspeig Stat.*

4½ m. *Alicante Stat.* *Terminus.* *Inns:* *Fonda Bossio*, well situated near the *Alameda* and *Theatre*, most comfortable; *Fonda del Vapor*, facing the sea and pier.

Casino, on the *Paseo de la Reyna*. Visitors admitted for 14 days upon introduction by a member. No English paper.

Theatre: near the *Fonda Bossio*.

Bull-ring: will seat 11,000 persons.

Fights in June, July, and August.

H. B. M. Consul: Colonel *Barrie*, *Plaza de Ramiro*.

U.S.A. Consul: T. Leach, Esq., *Calle de la Princesa*.

Bankers: *Jasper White & Co.*

Medical Man: Señor D. Vicente Roman.

Baths: Baños de *Bonanza*. Excellent sea-bathing during the summer months.

Alicante (Pop. 31,500) has few historical associations; it occupies the site of the ancient *Illice*, and extends along the shore of its fine open bay—a roadstead rather than harbour. The city bears for arms its castle on waves, with the four bars of *Catalonia*. The under town is clean and well built, and the whitewashed houses look extremely picturesque when approaching the city from the sea. The immediate environs are bare, and the general aspect is uninviting. The *Castle de Santa Barbara* commands the town and bay. It is 400 feet high, and should be ascended for the extensive view. The rock of which it is com-

posed is friable; the black chasm was blown asunder by the French in 1707, after the battle of *Almansa*, when Gen. *Richards* and his garrison were destroyed by the mine. The *Castle de San Fernando* crowns the *Cerro de Tosul* to the N. of the town.

Visit the *Church of San Nicolas de Barg*. The first stone was laid in 1616 by *Augustin Bernardino*; the ch. is in the *Græco-Romano* style, of good proportions, but left incomplete. The noble portal was built in 1627. The interior would be fine if not blocked up by the *Coro*.

The *Church of Santa Clara* was originally founded to receive the sacred *sudario* (one of the three napkins with which St. *Veronica* wiped our Saviour's face on his way to *Calvary*). It was brought here from *Rome* during the 15th centy.

The *Ayuntamiento* and the *Bishop's Palace*, &c., may be looked at.

The *Picture Gallery* of the *Marquis del Algorfa* contains about 1000 paintings of the Spanish and Dutch schools. Some may be originals, but the great majority are well executed copies, amongst which obs. a copy of *Rubens' "Deposition"* which is in *Antwerp Cathedral*.

The *Tobacco Factory* should be visited; it employs about 4500 women and girls, many of them strikingly beautiful.

The principal *Paseos* are those of the *Capuchinos* and *San Francisco* outside the town; the *Alameda*, in its centre, very striking and Oriental-looking; and along the mole, at the extremity of which a fixed light is visible at a distance of 15 m.

The countless *Mediterranean* craft piled with *esparto-grass*, is most picturesque. In August there is an illumination in memory of a local saint. Ride out to the village of *Mucha Miel*, 5 m.; the melon crop is worth seeing.

The private gardens of *Pinohermosa* and *Peñacerrada* may be visited by floricultural amateurs.

The trade of *Alicante* consists in the export of *esparto* (*Macrochloa tenacissima*), of which enormous quantities are exported steam-pressed, of raisins,

almonds, wine, liquorice, saffron, and minerals from Almagra.

The *Huerta of Alicante* lies some distance to the N. of the town; it is irrigated from the artificial *Pantano de Tibi* (14 m. distant) which every one should ride or drive out to see, and also from the *Azuda de San Juan y Muchamiel*. This work, as the word *Sudd* denotes, is purely Arabic. The compuertas (hatches) are very ingenious. In this Huerta the succession of crops never ceases; there is no winter, one continual summer reigns in this paradise of Ceres and Pomona. The farms are very Moorish-looking, fenced in with hedges of canes (*Arundo donax*), or tied up with the esparto-grass. The olives, especially the *grosal*, are fine; the carob-trees are numerous and very productive. The celebrated *Aloque* wine is here produced; it ought to be made from the Moscatel grape, but the *Forcallada* and *Parrell* are also used.

To *Elche* by daily diligence or *tar-taud*, 4 hours. Carriages there and back 4 dollars. The drive is beautiful.

Steamers from Alicante. Steamers touch at Alicante from and to all the Mediterranean ports at least three times a week. A French line also connects it with Havre.

ROUTE 123.

MADRID TO VALENCIA, BY ALCAZAR, ALBACETE, ALMANSA, AND JATIVA.
306½ m.

Two trains daily, in 16 hrs.

9 m. *Getafé* Stat. Pop. 3490. Obs., in its *Parroquia*, some good paintings by Claudio Coello, and a retablo painted by Alonso Cano.

2 m. *Santa Paula* Stat.

2½ m. *Pinto* Stat. Pop. 2600. Here is a ruined castle, in which the Princess of Eboli was confined by Philip II.

3½ m. *Valdemoro* Stat. Here is a military college for the instruction of cadets for the *guardia civil* of Spain. Pop. 2500.

4½ m. *Ciempozuelos* Stat. Pop. 2161. In the neighbourhood are considerable saline springs.

9½ m. *Aranjuez* Stat. (Buffet). In Fonda del Norte. To the l. lies the rich valley of the Tagus, beyond which rise the heights called *la Cruz over del Tajo*. Here is the Royal Chateau of Aranjuez, surrounded by its beautiful park and grounds (see Rte. 4.)

9½ m. *Castillejo* Junct. Stat. Change trains for Toledo. Rte. 4.

5½ m. *Villasequilla* Stat. The district is populated by well-to-do farmers. To the rt. are the vineyards of *Yepes*, which produce a fine white wine held in considerable estimation.

6½ m. *Huerta de Valdecara* Stat. Pop. 2300. Celebrated for its breed of sheep.

11½ m. *Tembleque* Stat. Pop. 3300.

11½ m. *Villacañas* Stat. Pop. 3800.

8½ m. *Quero* Stat.

8½ m. *Alcazar de San Juan* Junct. Stat. (Buffet). The line for Andalusia and Portugal (Rtes. 85 and 70) here branches rt. Alcazar (Pop. 7540) is a very ancient town engaged in various manufacturing industries: soap-making, chocolate refining, salt-petre manufacture, &c. From this Stat. El Toboso (15 m.), the natal place of Sancho and Dulcinea, can be visited. [Rly. to Quintanar de la Orden (15 m.), a small agricultural town of 6000 inhab.]

4½ m. *Campo de Criptana* Stat. Pop. 6257. Obs., to the rt., the cluster of 24 wind-mills built upon a stretch of elevated ground immediately behind the town, and called *la Sierra de los Molinos*. They are said by the people of the place to have belonged to Don Quijote!

10 m. *Zancara* Stat.

9 m. *Socuellamos* Stat. Pop. 3300. A little town situated in the midst of an extensive and extremely fertile plain; much charcoal is manufactured in the groves of ilex and Spanish oak which abound in this district.

10½ m. *Villarrobledo* Stat.

13½ m. *Minaya* Stat.

10 m. *La Roda* Stat.

11½ m. *La Gineta* Stat. Pop. 2840.

11½ m. *Albacete* Stat. (Buffet). Inn: Fonda del Reloj, clean and reasonable; café. Pop. 15,150. *Albacete*, Arabic *Al-baset*, is situated in a very fertile district, being irrigated by the *Christina* canal, which tends much to the increase of corn and saffron. This town has been called the Sheffield of Spain, but its trade has been almost extinguished by German and English competitors; now not more than half a score small manufactories exist, and the coarse cutlery turned out by them is better adapted for killing men than cutting bread and meat; the Spanish test of a bad knife is that it won't cut a stick, but will cut a finger (*Cuchillo malo corta el dedo y no el palo*). The main articles of manufacture in *Albacete* are its daggers, and *puñales* (or sword-knives). The handles are adorned in a semi-oriental style, often with much inlaid work, mother-of-pearl, and coarse niello. There is a murderous, business-like look about the blades, which run to a point like a shark, or a pirate felucca. The Autumn Fair in September is most picturesque; the population from the neighbouring villages pour in and encamp outside the town. The silver buttons worn by the peasants, and to be bought in the town, are decorative and worth buying. *Excursion*.—6 m. off, may be visited the fine property of the Marquis of Salamanca, *Los Llanos*, a great game cover.

12½ m. *Chinchilla* Stat. The line to Cartagena (Rte. 121) branches rt. Pop. 7450. The station is 3 m. from the town, which rises on an abrupt scarped hill, girdled by poor modern walls built out of the older ones in 1837. The height is crowned by a castle, which was blown up by the French, and offers a fine specimen of a mediæval hill-fort. This town is very clean, and most of the smaller houses are built in caves.

12 m. *El Villar* Stat.

13½ m. *Alpera* Stat. Visit near here the remarkable Moorish barrier (*Pantano*), which stretches across between two hills, and is constructed of enormous blocks of stone cemented together: it is of huge proportions.

[Spain.]

12½ m. *Almansa* Stat. Pop. 8900. Inn: no Fonda—an indifferent Posada. Its *Moorish Castle* is situated to the N.W. of the town, and crowns the summit of a hill. *Almansa* is well built and flourishing. The neighbouring *Vega* is irrigated by the *Pantano* of *Albufera*, a fine reservoir of water, which is here an element of almost incredible fertility under this tropical sun. Visit, a short mile from *Almansa*, an insignificant obelisk, which marks the site of one of the few battles in which the English have ever been beaten by the French: the action was fought April 25, 1707. Here, as at Fontenoy, traitors on both sides fought against their country, and for the enemy, the French being commanded by an *Englishman*, Berwick, who was natural son of James II., and nephew to Marlborough, and the English being commanded by a Frenchman, Henri de Ruvigny, whom William III. created Earl of Galway. The French victory was complete, but their laurels were stained by the ferocious sack of *Jativa*, contrary to the terms of its capitulation.

12 m. *La Encina* Junct. Stat. (Buffet). Here the line to Alicante (Rte. 122) branches rt. The rly. soon enters a tunnel 1655 yards long, and thence traverses an undulating plain green with foliage and teeming with produce to

6½ m. *Fuente la Higuera* Stat. Pop. 3000.

11½ m. *Mogente* Stat. Pop. 750. Here to the rt. are the ruins of the picturesque castle of *Montesa*, with its subterranean galleries, once of vast extent, of which some portions may still be visited. It was the stronghold of the knightly order of the *Montesa*, founded in 1318, after the suppression of the Knights Templars.

8 m. *Montesa* Stat. Pop. 1200. The mountain torrent *Montesa* is crossed.

3½ m. *Alcudia de Crispinus* Stat.

Pop. 710. To the l. is a fine estate belonging to the Marques de Belisca.

5½ m. **Jativa Stat.** (called also *San Felipe de Jativa*.) Pop. 14,000. *Inn*: Fonda Mayol, in the Calle de Moncada, fair. Here the reader of Ariosto (xxviii. 64) may fancy himself in the identical hotel where the fair Fiametta played her pranks on Giocondo and his companion, after they had quitted Valencia. Jativa was the Roman *Setabis*, and was celebrated for its castle and linen manufactures: its fine handkerchiefs were all the fashion at Rome, and are praised by Pliny and Martial as equal to those of Tyre, from whence the art was introduced. An ancient inscription "*Sætabis Herculeâ condita diva manu*," records its Phœnician foundation. It was also called *Valeria Augusta* by the Romans and *Xativa* by the Moors, from whom it was taken by King Jaime I. in the year 1224. El Rey Don Pedro made it a city in 1347, and gave it for arms a castle with his band gules, and the four bars of Catalonia. In the war of succession the town, like Zaragoza, was defended with heroic firmness and bravery, and when at last it surrendered, its name was changed for that of *San Felipe* by the enraged invaders. The rivers Albarda and Gnadamar dispense fertility over the *Huerta*: the climate is delicious, the plain a paradise of flowers and fruit. The *Colegiata*, dedicated to San Feliu (see Gerona, Rte. 137), was built in 1414, and since *Doricised*; it has a fine dome and an unfinished portal. At the altar of San Gil, the holy *hinojo*, or fennel, is blessed on the 1st of every Sept.,* to be carried round to all houses. The *Reja del Coro*, in black and gold, and the pink marble *Baldaqino* of the altar deserve notice.—[The marbles of Jativa are rich and infinite; visit the quarries at *Buizcarro*, in the *Serra Grossa*, 9 m. N.E.]—Obs. *Nuestra Señora de la Armada*, a singular virgin of great antiquity; also *Nuestra Señora de Agosto*, rising from a sarcophagus supported by gilt lions. Ask to see a

beautiful custodia, the gift of Pope Calixtus III. (Borja) to his native city. The Gothic façade of the *Hospital* is very rich and remarkable. In the Calle de Moncada, is the palace of the Moncada family: obs. an *ajimez* or window divided by thin lofty marble shafts, which is quite Valencian. The *Alameda*, with its palm-trees, is shady and Oriental. The *Ovalo*, with its fountain *de los veinte y cuatro caños* (with 24 spouts), supplies the town with the most delicious water; water indeed abounds, being brought in by two aqueducts. A *Plaza de Toros* has been raised on the ruins of the *Carmen* convent, which will seat 10,000 spectators. In the suburbs ascend the zigzag cypress-planted terraces of the *Monte Calvario*: the view is ravishing; the grand castle is here seen to the best advantage. Next ascend to this castle, taking the *Campo Santo* in the way, and the *hermitage*, *San Feliu*, said, under the Moors, to have been a Mosarabic temple: obs. the horseshoe arches, the ancient pillars and jaspers, inside and outside, and the Roman inscription, "*Fulvio L. F.*," near the remarkable holy-water basin, richly carved in figures, the retablo is set in a frame of 15th-cent. workmanship. Near the convent *El Mont Sant* is a Moorish cistern.

The Castle is of a vast size; the *Torre de la Campana* at the summit commands the panorama of the garden of Valencia, which, with all its glories, lies below. The fertile plain, level as the sea, is whitened with quintas sparkling like sails. In this castle were confined the *Infantes de la Cerda*, the rightful heirs to the Crown, but dispossessed by their uncle, Sancho el Bravo, about 1284. The Duke of Medina Celi is their lineal descendant. Here also Fernando el Catolico imprisoned the Duke of Calabria, the rightful heir of the Crown of Naples. That ill-fated prince surrendered to Gonzalo de Cordova, who swore on his honour, and on the sacrament, that his liberty should be guaranteed. No sooner, however, did the prisoner touch Spain, than every pledge was broken. This is one of the three deeds of which Gonzalo repented on

* See '*Viaje Literario*,' l. 10, by Villanueva, Mad., 1803; a useful volume as regards the ecclesiastical antiquities of Xativa.

his death-bed: but Ferdinand was the real culprit; for, in the implicit obedience of the old Spanish knight, the order of the king was paramount to every consideration, even in the case of friendship and love (see the beautiful play of 'Sancho Ortiz'). This code of obedience has passed into a proverb—*Mas pesa el Rey, que la sangre*: and even if blood were shed, the royal pardon absolved all the guilt—*Mata, que el Rey perdona*. Here also was confined the infamous Cæsar Borgia (or more correctly *Borja*), a prisoner of Gonzalo, and to whom also he pledged his honour; the breach of this pledge was the second act of which he repented when too late. The Borjas were an ancient family of Xativa, and here was born Rodrigo Borja (afterwards Pope Alexander VI.), in July 1427. The family long monopolised the simple see of Valencia, and when Alonso de Borja became its bishop, in 1429, it was raised to be an archbishopric by Innocent III., and Rodrigo was named by his uncle Calixtus III., the first primate; when Rodrigo too became pope, July 9, 1492, he appointed (Aug. 31) his natural son, Cæsar, as his successor to the see, which, after Cæsar's renunciation, he bestowed upon his kinsman Juan de Borja, and again, when he died, upon another relation, Pedro Luis de Borja. Thus five of this family held the wealthy see in succession, and two of them became popes. The Borja family also produced the celebrated saint Francisco de Borja,* who was 4th Duke of Gandia: he was converted from mundane things by the frightful sight of the corpse of Isabel—wife of Charles V.—when he opened the coffin to verify the contents before the authorities of Granada.

Jativa was also the birthplace of *Jose de Ribera*, the painter, who going young to study at Naples, was called by the Italians "*lo Spagnoletto*," the little Spaniard. He was born Jan. 12, 1588. Beyond Jativa the railroad enters into a fine country, bordered on

each side by orange-plantations. Here a diligence runs daily for Alcoy, Denia and Albufera.

5 m. *Manuel* Stat. Pop. 1050. Here are large rice-plantations.

After passing this station, obs. to rt. of the line a picturesque little ruin, perched on the top of a precipitous hill, surrounded by orange-groves.

4½ m. *Carcajente* Stat. Pop. 7000. The vast plain is thickly planted with mulberry and orange-trees; many of the latter are of enormous size: much silk is produced in the neighbourhood. Obs. the picturesque water-wheels and the low oriental-looking peasants' cottages, each shaded by a cluster of stately palms.

[From this station there is a horse tramway to Gandia (22 m.), and thence to Denia by diligence (14 m.). See Rte. 127.]

3½ m. *Alcira* Stat. Pop. 15,400. The *Huerta* of Alcira is called the *Jardin del Reino de Valencia*: the scenery around is most beautiful, and the palm-trees give the landscape a most oriental appearance. This is a district girdled with rivers, and intersected by canals, where the system of irrigation handed down from the Moors, and the method of cultivating the *Arrozales* (rice-grounds) can be excellently studied.

2½ m. *Algemesi* Stat. Pop. 4600. Visit its ch., which contains several paintings by Ribalta.

6½ m. *Benifayó* Stat. Pop. 4600. Obs. an ancient palace with a high and picturesque tower, and a domed ch. with two steeples of handsome proportions.

6 m. *Silla* Stat. Pop. 2600. Near here, to the l. of the rly., is the *Lake* of Albufera (see Rte. 127).

3 m. *Catorraja* Stat. Pop. 3580. In this *pais*, the infinite votive crosses, observable by the sides of the diligence roads, denote the frequency of the assassin's stab.

2 m. *Alfajar* Stat. (Pop. 1500), which is the centre of the celebrated *Huerta* of Valencia.

* For the miracles of San Francisco de Borja, see his 'Vida,' by Pedro Ribadencyna, Madrid, 1592; and 'Heroica Vida,' Madrid, 1726.

VALENCIA.

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§ 1. **HOTELS, CAFÉS, CASINO, POST AND TELEGRAPH OFFICE, CONSULS, DOCTORS, BANKERS, AMUSEMENTS, BATHS, MASTERS, SHOPS, CARRIAGES, TRAMWAYS.**

3½ m. **Valencia del Cid Stat. Inns:** Fonda de Madrid, Plaza de Villarasa, 5; Hotel de Paris, Calle del Mar, 52; Gran Hotel de Oriente, Calle de las Barcas, 11; Gran Hotel de Europa y del Ferro Carril, Plaza de la Estacion.

Cafés: De Europa, Calle del Mar; Arnau, Calle de Zaragoza; del Nuevo-Mundo, Calle del Mar.

Restaurant: attached to the Hotel de Paris, in the Calle del Mar; cuisine excellent.

Casinos: El Casino, Plaza del Horno de San Andres, No. 5; visitors free for one month upon the introduction of a member: the 'Times' and other English papers. Circulo Valenciano, Plaza de San Francisco, No. 8; visitors free for one month.

Post-Office: in the Plaza de la Pelota.

Telegraph Office: in the Calle de la Purisima, No. 3.

English Consul: Charles Barrie, Esq., Plaza Calatrava. **Vice-Consul:** D^a. Jose Enrique Dart.

American Consul: Edward A. Farrington, Esq.

Doctors: Señor Serrano, Calle de las Barcas; Señor Justojuéz (homœopathic).

Bankers: Carruña hermanos, Calle Campaneros.

Theatres: Teatro Principal, Calle de las Barcas; this is the Opera House of Valencia; Teatro de la Princesa, Calle del Rey Don Jaime; Teatro del Cid, Plaza de la Bocha.

Plaza de Toros: outside the Puerta de Ruzafa (close to the rly. stat.) It was built 1857-60, and belongs to the trustees of the Provincial Hospital. It will seat 15,851 persons. The fights take place during the months of May, June, July, and August.

Circo Gallístico: Plaza de San Vicente. Cock-fights on Thursdays and Sundays at 12.30 p.m.

Tiro de Pichon: near the Paseo de la Pechina (pigeon-shooting is one of the favourite pastimes of the Valencians). Matches on Thursdays and general holidays, in the afternoon.

Baths: De Diana, Calle del Transito, open all the year round; de Espinosa, Calle de Carniceros, No. 14; open in summer only; del Hospital Provincial, open during the year. Sea-bathing at el Grao and Cabañal.

Apothecary: Domingo Creus, No. 4, Plaza Santa Catalina.

Language Master: Mr. Vincent Bruce, Calle del Mar, No. 98.

Bookseller: Mariana y Sanz, No. 7, Calle de la Lonja.

Silver Ornaments: in the Plateria.

Mantillas, &c.: Madame De Guix, Calle San Vicente.

Fans: Colomina y Dominguez, No. 29, Calle de Zaragoza. (N.B. A fan is called a *palmito* in the Valencian dialect.)

Gloves: Masfarné, No. 35, Calle del Mar. Valencian gloves are good and cheap.

Albacele Knives and Daggers: Genuine specimens can be bought in the Calle de los Hierros de la Lonja.

Mantas Valencianas: Madame Lajara, Calle de la Lonja del Aceite.

Azulejos: there are several manufactories of these tessellated pavements (or tiles), for which Valencia has long been celebrated; they are mostly situated in the village of *Manises*, near the city: many patterns are kept ready made, and any pattern can be imitated. The richest colours are the blues, blacks, and purples. The clay is of a chocolate brown colour. The white varnish is given by a mixture of barilla, lead, and tin; the ovens are heated with furze, and the clay is baked 3 days and 3 nights, and requires 4 days to cool.

N.B. No doubt the manufacture of the celebrated Rafael ware (or *Malolica*), carried on in Pisa and other Italian cities, arose from some specimens carried from Majorca (Majolica) by the Italians.

Carriage Fares: The *Tartana* is the Valencian substitute for the cab, or *berlina*: it resembles a dark green covered tax cart, and has been compared to the cabin part of a Venetian gondola, placed on two wheels. The name is taken from a sort of felucca, or Mediterranean craft. They are principally constructed without springs. Those with springs are charged 1 r. per course extra.

Fares.

The course (carrera)	4 r.
The hour—1st hour	6 r.
Each succeeding hour	4 r.
The day	30 r.

From 7 P.M. to 12 at night half a fare extra is charged; from midnight to 6 A.M. double fare. From rly. stat. to hotel 2 r. per person, and 1 r. for each article of luggage.

Tramways leave the Plaza del Mar every few minutes through the principal thoroughfares of the town to the Grao, 1 r.

Trains every hour to the Grao, and *Cabañal*, leave the station in the Calle de Ruzafa.

§ 2. HISTORICAL NOTICE.

Valencia is the capital of its province, the see of an archbishop, and the residence of a captain-general (formerly of a viceroy); it has an *Audiencia*, a University, and the usual prisons, hospitals, &c. The Pop., including the suburbs, is 108,703 (1867). The arms of the city are the four bars of Catalonia, with a bat, indicative of vigilance, "*á quien vela, todo se revela*." Valencia has a cathedral and 14 parish churches. The city in shape is almost circular; the Turia traverses the N. base: the sandy bed of this exhausted river is crossed by 5 wide bridges, which serve as viaducts in time of inundations. The *tapia*, battlemented walls, built in 1356 by Pedro IV., were very perfect and

picturesque; they were unfortunately pulled down in 1871, to give employment to the poor. There were 12 gates; some retain their towers and machicolations; that of *Serranos*, begun in 1349, and of *El Cuarte*, 1444, are used as prisons (Newgates). Near the latter is the highly interesting Botanical Garden. The city inside is very Moorish and closely packed, with few gardens within the walls; the streets in general are narrow and tortuous, and the houses lofty and gloomy-looking, but admirably calculated to keep out the enemy, *heat*. The roofs are flat, with cane cages for pigeons, of which the Valencians are great fanciers and shooters.

The name of Valencia is fondly derived from, or considered equivalent to ROMA, because *Ρωμα* in Greek signifies power, as *Valentia* does in Latin. Valencia was founded by Decimus Junius Brutus (140 B.C.) for the veterans who had warred under Viriatus (Livy, ep. lv.). It was destroyed by Pompey after his defeat by Sertorius; when rebuilt it became a "Colonia," and the capital of the Edetani. The Goths took possession in 413. It was subsequently captured by the Moors (A.D. 712) under 'Abdu-l-'aziz, son of Musa Ibn Nosseyr, and annexed to the kingdom of Cordova; when the Ummeyyah dynasty fell to pieces, it threw off its allegiance in 1056. The Christians, as usual, took advantage of these intestine dissensions between rival rulers, and Alonso VI. placed Yahya on the throne, and surrounded him with Spanish troops. This created an insurrection: a rebel chief, one Ibn Jehaf, murdered Yahya, and a pretext was afforded for Spanish interference, and the celebrated guerrillero, the *Cid*, aided by the local knowledge and influence of Alvar Fañez, took Valencia, which capitulated after a siege of 20 months, A.D. 1094-5. The first act of the *Cid*, whose perfidy and cruelty is the theme of the Arabian annalists, was to burn Ibn Jehaf alive on the great plaza.* Here he ruled despotically until his death in 1099, when he was buried Oct. 25,

* See Conde, No. 1.

fully Moh. D., iii.

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* See Conde, Xerif Aledris, 165, and more fully 'Moh. D.' ii. Ap. xxxix.

1101) dispossessed his widow Ximena; but Valencia was retaken Sept. 28, 1238 (others say Sept. 29, 1239), by Jaime I. of Aragon, and was afterwards brought into the Castilian crown by Ferdinand's marriage with Isabel, being inherited by their grandson Charles V. The first blow to its prosperity was dealt by the bigoted and barbarous expulsion of the industrious Moriscoes, under Philip III. The second was given by Philip V., who robbed it of its liberties and gold, because it had opposed the French claim to the crown.

The first thing which the Cid did on capturing Valencia was to take his wife and daughters up to a height, and show them all its glories. Ascend, therefore, the cathedral tower, which is open from 8 to 12 A.M., and from 2 to 5 P.M.; it is called *El Miguelete*, because its bells were first hung on St. Michael's Feast. This isolated octangular Gothic belfry is built with a brownish stone, 162 ft. high, and disfigured by a modern top. It was raised in 1381-1418 by Juan Franck (see the inscription), and was intended to have been 350 ft. high; the panorama is very striking, nay, to the northern children of the mist and fog, the bright sky itself is wonder enough. The air is also so clear and dry that distant objects appear as if quite close at hand. By looking at the plain of the town, the disposition will be soon understood. The spires rise thickly amid blue and white-tiled domes; to the N. are the hills of Murviedro (Saguntum); the *Huerta* is studded with *Alquerias*, farm-houses and cottages, thatched like tents, and glittering like pearls set in emeralds. In the Miguelete is the great bell, *La Vela*, which, like that of the Alhambra, gives warning of irrigation periods.

§ 3. CATHEDRAL, BISHOP'S PALACE.

The Cathedral, La Seo, the See, now a poor Italian edifice, was built on the site of a Roman temple of *Diana*. It was dedicated to the *Saviour* by the Christian Goths, to *Mahomet* by the Moors, and to the *Virgin* by the

Spaniards. This cathedral was raised to metropolitan rank, July 9, 1492, by Innocent VIII.; Rodrigo de Borja afterwards Alexander VI., being its first archbishop. The suffragans of Segorbe, Orihuela, Mallorca, and Menorca. This edifice, one of the least remarkable of Spanish cathedrals, has been vilely modernised inside and outside; begun in 1262, by Andreas Albalat, the third bishop, the original edifice was much smaller, extending only to the chapel of San Francisco Borja; it was lengthened in 1459, by Valdomar; but as the height of the first building was preserved, it now appears low and disproportioned to its length. The original style was Gothic, but the interior was Corinthianised in 1760 by Antonio Gilabert: the principal entrance is abominable, the preceding circular form being in defiance of all architectural propriety. It was modernised by one Conrad Rudolph, a German, and presents a confused unsightly jumble of the Corinthian order, with bad statues of the local saints, Vicente Ferrer, Luis Beltran, and others by Ignacio Vergara, a pupil of Bernini. The Gothic interior has 3 naves, with a semicircular termination behind the high altar. The transept and fine *cimborio*, built in 1404, are the best portions: here 2 Gothic gates face each other; one *de los Apostoles*, with figure of the Virgin and seraphims, the other *del Palau*, with the heads of the 7 couples who contributed to repeople Valencia, when conquered by the Christians (see Madoz, xv. 376); behind the E. end is the celebrated chapel of *Nuestra Señora de los Desamparados*.

The Corinthian *Silleria del Coro* is carved in walnut: this with the bronze portal were given by the Canon Micles. The elaborate *Trascoro* was wrought in alabaster about 1466, although it scarcely appears so old. A variety of holy subjects in high relief, 6 on each side, are set in 8 reddish pillars with gilt Corinthian capitals: the high altar was unfortunately modernised in 1862. The original *retablo* was burnt on Easter Sunday, May 21, 1469, having been set on fire by a pigeon bearing

lighted tow, which was meant to represent the Holy Ghost in some religious ceremony. The *Altar Mayor* was restored in 1498 in exquisite silver-work by Jaime Castellnou and Juan Ivo, but most of the bullion was stripped off and melted in 1809. The painted door-panels, once framed with plate, escaped, and of these Philip IV. well remarked, that if the altar were of silver they were of gold: they are painted on both sides and in a very fine Florentine manner, and are masterpieces, attributed to Pablo de Aregio and Francisco Neapoli, pupils of Leonardo da Vinci, 1506. They were ordered and paid for by Rodrigo Borja in 1472, who, whatever his vices, was a magnificent prince, as his decorated chambers in the Vatican still evince. Obs. particularly the Nativity, Ascension, Adoration, Pentecost, the Death, Resurrection, and the Ascension of the Virgin. The finest is perhaps that to the bottom on the rt.; the dead figure is grand, while those in the foreground are superior to Masaccio. Obs. also the landscape in the Resurrection; these grand things, here buried in a napkin, ought to be better known in Europe. The walls were painted in fresco by P. de Aregio and Francisco Neapoli; but all was destroyed in the barbarous "improvements" of Archbishop Cameros in 1674-82.

Next obs. the painted doors behind the altar, especially the Christ seated; this grand work has been injured by the key, and the friction of opening and shutting. Here, in the first pillar at the right of the high altar, are preserved the shield, spurs, and bridle of Jaime the Conqueror. Part of the old *retablo* exists, and is put up in the *Capilla de San Pedro*. At the *Transaltar* is an elegant tomb, with plateresque ornaments and pillars: obs. in the superb painted windows the rich greens of the centre one, and the purples and scrolly gold-work of the others. Near the *Puerta del Arzobispo* is the chapel of San Vicente Ferrer: obs. 2 fine pictures of him and his model and master, Saint Dominic. Thence pass to the 3 *Sacristias*; over the door of the first

is a grand "Christ mocked before Pilate," in darkish style: also obs. on the ether side, and opposite the door of the sacristy, a "Christ bearing his Cross," equal to Sebastian del Piombo, by Ribalta; also a "Deposition," ascribed to Gerardo de la Notte; a "Conversion of St. Paul," and a "Saviour with a Lamb," by Juanes; an "Abraham and Isaac," by Espinosa; and a truly Raphael-esque Holy Family, by Julio Romano, in which St. John gives the Saviour a blue flower. Obs. also a crucifix of ivory which once belonged to San Francisco de Sales, and the ivory *baculo* of St. Augustin, which is kept here in a case.

The *Relicario* in the *Sala Capitular* was once rich in relics and gold and silver. Among *Las Reliquias*, as described by Villanueva (ii. 22), obs. a Bible which belonged to San Vicente Ferrer, with marginal notes in his own handwriting.

The glorious custodia of 1452 was melted during the war. An arm of St. Luke is kept in a handsome case, and a portrait of the Virgin, said to be his work, in a pretty Gothic silver frame. Ask to see the fine *santo culiz*;* brought from the monastery of *San Juan de la Peña* in 1399, it is made of a hair-brown sardonyx, 4 inches in diameter, evidently an antique. The base is formed of another sardonyx cup in an inverted position. The stem is flanked by gold enamelled handles, vertical. On the bands are set pearls, emeralds, and rubies. It is a fine bit of goldsmith's work, and is interesting as giving specimens of the works of four periods—the Roman, the 9th, 15th, and 16th centuries; it is kept in a silver case ornamented with enamel and an engraving of the Dead Saviour in the Virgin's arms. A solemn festival and service is performed to this relic Aug. 31; and Agustín Sales, in 1736, wrote a volume to prove its authenticity and power of working miracles. Note also the head of Santo Tomas, which was

* In the picture by Juan de Juanes, at the Madrid gallery, of the Last Supper, our Saviour holds this chalice in his hand.

taken every year in grand procession to visit his body, at the *Socor*.

The *Sala Capitular Antigua* was built in 1358 by Pedro Compte. This chapter-house is most interesting, quite a picture in colour and style; it was built as a class-room for students, and contains a fine crucifix by Alonso Cano. It is of life size, and rather unpleasing from the open mouth, but it is carefully modelled. *Obs.* in this chapel a chain hung on the wall, which formerly closed the old port of Marseilles, and was carried off as a trophy of war by the Spaniards. (See Murray's *Hand-book for France*.) Inquire also particularly in the *sacristia* to see the *terno*, and complete set of *frontales*, or coverings for the altar, which were purchased in London by two Valencian merchants named Andrea and Pedro de Medina, at the sale by Henry VIII. of the Romish decorations of St. Paul's. They are embroidered in gold and silver, are about 12 ft. long by 4, and represent subjects from the life of the Saviour. In one—Christ in Limbo—are introduced turrets, evidently taken from those of the Tower of London. They are placed on the high altar from Saturday to Wednesday in Easter Week. [A *terno* means a chasuble and two dalmatics, worn at high mass by three priests.] Inquire also for a *missal*, said to have belonged to Westminster Abbey before the Reformation.

In the altar de *San Miguel* is a Virgin by Sassoferrato, and above a fine Christ holding a globe. Inquire also for a "Virgin" and for a superb portrait of the priest Agnesio, by Juanes; his "Baptism of the Saviour," over the font or *pila*, is also very fine. The expression of patience and devotion in the Son's face is very remarkable. In The *Capilla San Luis* is the tomb of Archbishop Ayala, 1566; the prelate lies in his robes: the fresco paintings are by Josef Vergara, and bad. The *Capilla San Sebastian* contains several paintings by Orrente, of which observe the tutelar saint, the masterpiece of this Valencian Bassano. Ribalta,

when told that he was going to paint it, said, "Then you will see a fine *Santo de lana*," alluding to his sheepish style. The sepulchres of Diego de Covarrobias, ob. 1604, and Maria Diaz, his wife, are fine. *Obs.* the exquisite "Christ in a violet robe, with the wafer and chalice," by Juanes. *Obs.* portions of the alabaster screen, which originally formed the *Retablo* of the high altar; the "Christ bearing his Cross," by Ribalta. The *Sala Capitular* has been modernised, in white and gold, with pinkish marble pillars. The *Capilla de San Francisco de Borja* is painted in fresco by the poor Bayeu and Goya. In an altar to the N., in a glass case and covered with dust, is a grand *Ecce Homo*, which probably is by Ribalta.

Leaving the *Puerta de los Apostoles*, is an incongruous modern brick building stuck on to the cathedral, the old gate contrasting with an open circular white Ionic erection, which, with its double gallery, looks like a *Plaza de Toros*; an arched passage leads to the chapel of *Nuestra Señora de los Desamparados*, the Virgin of the Unprotected. The chapel, modernised in the 17th century, is in the vilest taste. The *sagrada imagen*, richly arrayed and decorated, is placed under a superb camarin of jaspers; it was carved in 1410, by order of the Spanish antipope Luna, Benedict XIII., who destined it for the chapel of a lunatic asylum; others say it was made by 3 angels in 3 days, a legend which is painted in the picture here by Orrente. Above the gate of the camarin there is a fine picture by Juanes, which represents the Virgin giving gifts to orphans of a confraternity. The other pictures are not worth looking at.

The prelate's palace is close to la Seo: it once contained a fine library, formed in 1762 by Don Andres Mayoral: the chapter library was also very rich in medals, antiquities, and liturgical codices, which, in 1812, was burnt in consequence of a grenade which burst there during the occupation of the French. The shelves have in some sort been refilled.

§ 4. CHURCHES, AUDIENCIA.

The *Colegio de Corpus* or *del Patriarca*, in the Plaza del Patriarca, is a museum of Ribaltas. It was founded in 1586, and finished in 1605 by the Archbishop Juan Ribera, a scion of that powerful family of Seville. He is generally called "*El Santo Ribera*," having been canonised in 1797: he died in 1611, aged 78, having been primate of Valencia 42 years: see the engraved stone in the middle of the transept. He was a ferocious persecutor of the Moriscos.* The noble Corinthian chapel of the college was built by Anton del Rey, after, it is said, a plan of Herrera. It is somewhat dark, the windows being very small; the walls again, like those in the temples of Babylon (Baruch vi. 21), are "blackened through the smoke of the incense offered to the queen of Heaven"—*nigra fædo simulacra fumo*; moreover the daylight is purposely excluded by desire of the founder, who wished to give the impressiveness of "a dim religious light" to the ceremonies. The *Miserere* on a Friday morning is one of the most interesting services connected with Church observances in Spain: be there at 10; ladies must go in black with a *manto*, a mantilla made of some thick material; soon after that time the obscurely-lighted chapel is rendered darker by drawing blinds over the windows, and shutting the doors: the whole space above the high altar is now covered with a purple pall, the colour of mourning; none stand near it save the silent choristers; next a priest approaches and prostrates himself; then all kneel on the ground, and the solemn chant begins. At the first verse the picture above the altar descends by a noiseless unseen machinery, and the vacancy is supplied by a lilac veil with yellow stripes; as the chant proceeds this is withdrawn, and discloses one of a faint grey, which, when removed, discovers another of deep black, and then after

a lengthened pause another and the last. The imagination is thus worked up into a breathless curiosity, which is heightened by the tender feeling breathed out in that most beautiful of penitential psalms. Then at once the last veil of the temple is as it were rent asunder, and the Saviour appears dying on the cross; soon a choir of silvery voices are heard as if in the distance, and the pall closes over the spectacle.

The sculptor should examine this crucifix as a work of art. (By application to the rector, and a fee to the *sacristan*, it can be seen in the afternoon, when the chapel is closed to the public; get a ladder and lights, and then will be revealed the ropes and contrivances by which all this scene-shifting is managed.) The carving is one of the finest in Spain, but nothing is known of its origin. It belonged to the founder, and was placed here by his express order, as a relic, from the number of miracles which it worked. To us it appeared to be Florentine, and of the time of Jean de Bologna. The material is a dark wood; the feet, extremities, and anatomy are very fine: observe the broad modelling of the forehead, and the lines about the mouth, where character resides; as *death* is here represented, the absence of life, which is so felt in painted sculpture, does not offend. The whole church deserves a careful inspection, as here *Ribalta* is properly to be estimated: in the first chapel to the l. is one of his masterpieces, and painted in a style between Titian and Vandyke, "San Vicente de Ferrer visited on his sick-bed by our Saviour and Saints;" he rises on his pallet, his expression of humble gratitude harmonises well with the kindness and sympathy exhibited towards him: the light is unfortunately bad. Next pass to the high altar, which is a superb pile of green marbles and jaspers; the crucifix is concealed by a grand "Last Supper" by Ribalta; the head of an Apostle with a white beard is equal to anything painted by the old Venetians; the Judas in the foreground is said to be the portrait of a shoe-

* One of his pulpit diatribes is printed by Dr. Geddes in his 'Tracts' (l. 166, 3rd edit., Lond., 1730). His life has been written by Francisco Escriba, 4to., Valencia, 1612, and by Juan Ximenez, fol., Roma, 1734.

maker by whom Ribalta was worried; above the Supper is a charming "Holy Family," also by Ribalta; in the small recesses on each side of the altar are 2 fine pictures on panel in the style of Juanes; in that to the rt. our Saviour is at the column, in that to the l. he bears his cross. The cupola is painted infresco, with martyrdoms and miracles of San Vicente, and holy subjects, by Bartolomé Matarana (Kill-frog). The picture in the *Capilla de las Animas* is by F. Zuccaro. The body of the founder is preserved in a sarcophagus, and lies clad in episcopal robes, with a crozier between the legs; the gold and silver ornaments were stripped off by Suchet's troops: the features are pinched and wasted; the gorgeous copes and trappings mock the mouldering mummy. In the *Capilla de San Mauro* is another of these melancholy relics.

The *Sacristia* is fine, and was built by Geronimo Yevari. The wardrobes with Doric ornaments are good; in an inner room is the *Reliquario*. Obs. a small altar painted by Juanes, and the picture of a dead prelate, with Satan and an angel contending for his soul, which belonged to *El Santo Ribera*, and was always kept in his room as a *memento mori*. Notice also an ivory and a bronze crucifix of Florentine work, and a small relief in gold which represents the Virgin and Saviour at the sepulchre. The *Sala Capitular* contains a few pictures, but the light is very bad. The fine Doric and Ionic cloisters, with an Italian marble colonnade, were erected in the Herrera style by Guillem del Rey; obs. an antique Ceres, which has been bunglingly repaired. Here are 4 pictures by Juanes Stradanos—The Ascension, Birth, Supper, and St. John: they are kept covered, except on the festival of *Corpus Christi*. Next ascend by a noble staircase to the library: over the door is a statue of Hercules. Here are some portraits of Spanish kings, &c. The rectoral lodgings are also upstairs, and contain fine pictures: inquire for a portrait of Clement VIII., and for that of the founder, an intelligent-looking

old man with long pointed nose and square beard; it is by Juan Zarineña: also for a Christ in the Garden of Olives, by Ribalta; and by the same master a superb Christ at the Column, painted in the style of Sebastian del Piombo: obs. also a Christ bearing the Cross, by Morales, and a noble picture of a *Beata* in a brown dress, by Ribalta. *N.B.*—The afternoon is the best time to see these interesting objects. Ladies are not admitted.

Visit next the Church of *San Martin*: over the door is a bronze equestrian statue, made in 1495 of the tutelary dividing his cloak; it weighs 4000 lbs., and the horse is heavier. In the interior is a martyrdom of San Menas, and in the vestry the portrait of a bishop, by Goya.

Visit by all means the Church of *San Nicolas*, originally a Moorish mosque, the frescoes are by Dionis Vidal, a pupil of Palomino. The ch. is disfigured by stucco abortions. Calixtus III. was curate here, and his medallion is placed over the principal entrance. Obs. especially the paintings by Juanes over both the altars, to the rt. of the *Altar Mayor*. On the l. is a *Cenacolo*, kept under a case, which is considered by Cean Bermudez to be his masterpiece. Notice also 8 smaller pictures of much beauty, and, above all, those connected with the Creation. The paintings on the right-hand altar are inferior, and were probably finished by the scholars of Juanes. On an altar in the side aisle are other pictures by this master, some fine; and in the *Sacristia* 2 heads of Christ and the Virgin, painted on a round panel in his best style, and a fine silver chalice, 15th century, a present from Pope Calixtus III.

The Church of *San Salvador* possesses the identical miraculous image, *El Cristo de Beyrut*, a curious sculpture of the 13th century, and was placed there in 1250, which is described by all local historians as made by Nicodemus, and on which St. Athanasius is said to have written a treatise. The tradition is that it navi-

gated by itself from Syria,* and worked its way up to Valencia against the river-stream; a monument, erected in 1738, marks the spot where it landed. In *San Esteban* is the body of San Luis Beltran, who was born close by; an oratory marks the sacred spot.

As San Vicente was baptised in this ch., his "*Bautismo*" is still regularly performed here by appropriately dressed characters on April the 5th. On the Sunday following Easter Sunday a raised place is put up in the cathedral on which is represented the baptism of St. Vincent by means of 15 or 20 large dressed figures called *bultos*; representing the priest, the sacristan, the Viceroy and his wife, &c. This ceremony is the remembrance of a religious play, *auto*, which formerly was represented hero. His miracles are represented during his centenary (the last was in 1855) in the open streets, where altars are erected to him; these exhibitions on the *Mercado*, *Tros Alt*, and *Plaza de la Congregacion*, are so extraordinary, that they must be seen to be credited.

The fine saloons in the *Casa Consistorial*, or the *Audiencia*, may be visited; it is a noble Doric pile: the view from its balustrades is fine. Ascending to the first floor and entering the anteroom of the great saloon, obs. the portraits of the kings of Spain, hung around, below the cornice; *el Salon de Cortes* is a noble room, and has its walls painted in curious old frescoes by Cristobal Zariñena, 1092, and Peraltat† (but since vilely gone over with oil), representing the different members; above is a charming carved gallery, then a balustrade, pillars, cornice, and rich panelled ceiling, rare treats for the architectural eye. Notice the fine dado of tiles which surrounds the lower part of the wall two yards off. The *tout ensemble* of this noble room is one of the finest specimens which can be met with, inside or outside of Spain. The wood carvings were fin-

ished in 1561, as the inscription tells us which is in an oval on the third column of the gallery to the left. In the library is a curious MS. relating to the city's commerce in the 15th century. The chapel of the Virgin and 3 adjoining courts contain nothing remarkable but some pictures by Zurbaran. Below, the *Secretaria del Gobierno* has also a fine gilt and carved ceiling. In the Ayuntamiento, or Casa Enseñanza, are kept in a chest the sword and banner, *señera*, of James the Conqueror.

Visit the *Colegio*, founded in 1550 by Santo Tomas de Villanueva, archbishop of Valencia, with its quaint irregular *Patio*. In the *Cuarto rectoral* is the grand picture, by Ribalta, of this prelate surrounded by scholars. The *Santo* was buried in San Augustin (*el Socós*), in a noble sepulchre. This building serves now for the *presidio correccional*, a reformatory philanthropic penitentiary, which was founded by the patient and energetic Don Manuel Montesinos: it is clean and well managed. The prisoners are employed at different works, and the silent system observed. See the account of the *Sistema*, by Vicente Boix, 1850. *The ciudad* was built by Charles V. to defend Valencia against Barbarossa. On its N. side is the *Plaza de Tetuan*. The convent was founded by Jaime I., who laid the first stone; it was a museum of art of all kinds, until desolated by Suchet, who bombarded Valencia from this side. The pictures which it contained are now in the Museo. Once the lion of Valencia, it undoubtedly deserves a visit. Obs. the Doric portal and statues. The chapter-house and cloisters are in excellent Gothic; the latter planted with orange-trees and surrounded with small chapels, was the burial-place of the Escala family, whose sepulchre was most remarkable on account of the costume of 2 armed knights. In the *Capilla del Capitulo*, which is supported by 4 airy pillars, San Vicente Ferrer took the cowl. His chapel by Antonio Gilabert is a pile of precious green and red marbles, jaspers, and agates. The chapel of San Luis Beltran, where his uncorrupted body was

* Compare Santiago at Padron, and the Cristo de Burgos; also compare the wooden Hercules that sailed much in the same way from the same country, Tyre. (Paus. vii. v. 3.)

† Consult "Descripcion de la Diputacion de Valencia," Borral, 1834.

VALENCIA.

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§ 1. **HOTELS, CAFÉS, CASINO, POST AND TELEGRAPH OFFICE, CONSULS, DOCTORS, BANKERS, AMUSEMENTS, BATHS, MASTERS, SHOPS, CARRIAGES, TRAMWAYS.**

3½ m. Valencia del Cid Stat. Inns: Fonda de Madrid, Plaza de Villarasa, 5; Hotel de Paris, Calle del Mar, 52; Gran Hotel de Oriente, Calle de las Barcas, 11; Gran Hotel de Europa y del Ferro Carril, Plaza de la Estacion.

Cafés: De Europa, Calle del Mar; Arnau, Calle de Zaragoza; del Nuevo-Mundo, Calle del Mar.

Restaurant: Attached to the Hotel de Paris, in the Calle del Mar; cuisine excellent.

Casinos: El Casino, Plaza del Horno de San Andres, No. 5; visitors free for one month upon the introduction of a member: the 'Times' and other English papers. Circulo Valenciano, Plaza de San Francisco, No. 8; visitors free for one month.

Post-Office: in the Plaza de la Pelota.

Telegraph Office: in the Calle de la Purisima, No. 3.

English Consul: Charles Barrie, Esq., Plaza Calatrava. **Vice-Consul:** D^o. Jose Enrique Dart.

American Consul: Edward A. Farrington, Esq.

Doctors: Señor Serrano, Calle de las Barcas; Señor Justojuez (homœopathic).

Bunkers: Carruñá hermanos, Calle Campaneros.

Theatres: Teatro Principal, Calle de las Barcas: this is the Opera House of Valencia; Teatro de la Princesa, Calle del Rey Don Jaime; Teatro del Cid, Plaza de la Bocha.

Plaza de Toros: outside the Puerta de Ruzafa (close to the rly. stat.). It was built 1857-60, and belongs to the trustees of the Provincial Hospital. It will seat 15,851 persons. The fights take place during the months of May, June, July, and August.

Circo Gallístico: Plaza de San Vicente. Cock-fights on Thursdays and Sundays at 12.30 p.m.

Tiro de Pichon: near the Paseo de la Pechina (pigeon-shooting is one of the favourite pastimes of the Valencians). Matches on Thursdays and general holidays, in the afternoon.

Baths: De Diana, Calle del Transito, open all the year round; de Espinosa, Calle de Carniceros, No. 14; open in summer only; del Hospital Provincial, open during the year. Sea-bathing at *el Grao* and *Cabañal*.

Apothecary: Domingo Creus, No. 4, Plaza Santa Catalina.

Language Master: Mr. Vincent Bruce, Calle del Mar, No. 98.

Bookseller: Mariana y Sanz, No. 7, Calle de la Lonja.

Silver Ornaments: in the Plateria.

Mantillas, &c.: Madame De Guix, Calle San Vicente.

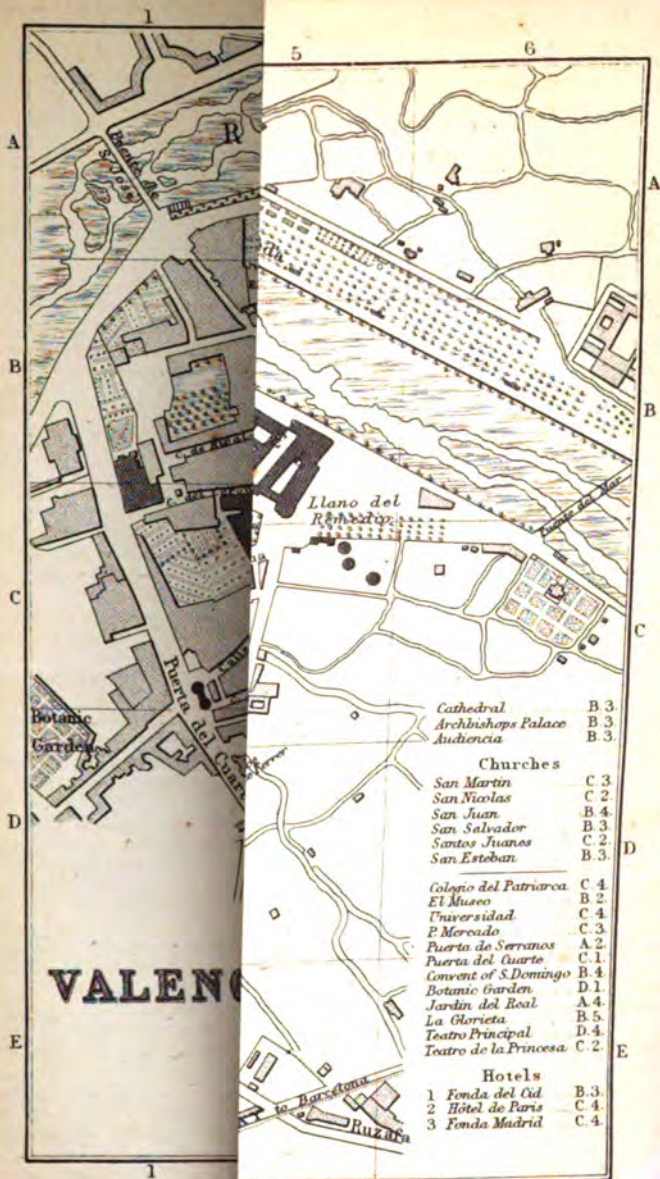
Fans: Colomina y Dominguez, No. 29, Calle de Zaragoza. (N.B. A fan is called a *palmilo* in the Valencian dialect.)

Gloves: Masfarnet, No. 35, Calle del Mar. Valencian gloves are good and cheap.

Albacete Knives and Daggers: Genuine specimens can be bought in the Calle de los Hierros de la Lonja.

Mantas Valencianas: Madame Lajara, Calle de la Lonja del Aceite.

Azulejos: there are several manufactories of these tessellated pavements (or tiles), for which Valencia has long been celebrated; they are mostly situated in the village of *Munias*, near the city: many patterns are kept ready made, and any pattern can be imitated. The richest colours are the blues, blacks, and purples. The clay is of a chocolate brown colour. The white varnish is given by a mixture of barilla, lead, and tin; the ovens are heated with furze, and the clay is baked 3 days and 3 nights, and requires 4 days to cool.



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Hotels

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 2 Hotel de Paris C. 4
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N.B. No doubt the manufacture of the celebrated Rafael ware (or *Majolica*), carried on in Pisa and other Italian cities, arose from some specimens carried from Majorca (*Majolica*) by the Italians.

Carriage Fares: The *Tartana* is the Valencian substitute for the cab, or *berlina*: it resembles a dark green covered tax cart, and has been compared to the cabin part of a Venetian gondola, placed on two wheels. The name is taken from a sort of felucca, or Mediterranean craft. They are principally constructed without springs. Those with springs are charged 1 r. per course extra.

Fares.

The course (carrera)	4 r.
The hour—1st hour	6 r.
Each succeeding hour	4 r.
The day	30 r.

From 7 P.M. to 12 at night half a fare extra is charged; from midnight to 6 A.M. double fare. From rly. stat. to hotel 2 r. per person, and 1 r. for each article of luggage.

Tramways leave the Plaza del Mar every few minutes through the principal thoroughfares of the town to the Grao, 1 r.

Trains every hour to the *Grao*, and *Cabañal*, leave the station in the Calle de Ruzafa.

§ 2. HISTORICAL NOTICE.

Valencia is the capital of its province, the see of an archbishop, and the residence of a captain-general (formerly of a viceroy); it has an *Audiencia*, a University, and the usual prisons, hospitals, &c. The Pop., including the suburbs, is 108,703 (1867). The arms of the city are the four bars of Catalonia, with a bat, indicative of vigilance, "*á quien vela, todo se revela*." Valencia has a cathedral and 14 parish churches. The city in shape is almost circular; the Turia traverses the N. base: the sandy bed of this exhausted river is crossed by 5 wide bridges, which serve as viaducts in time of inundations. The *tapia*, battlemented walls, built in 1356 by Pedro IV., were very perfect and

picturesque; they were unfortunately pulled down in 1871, to give employment to the poor. There were 12 gates; some retain their towers and machicolations; that of *Serranos*, begun in 1349, and of *El Cuarte*, 1444, are used as prisons (Newgates). Near the latter is the highly interesting Botanical Garden. The city inside is very Moorish and closely packed, with few gardens within the walls; the streets in general are narrow and tortuous, and the houses lofty and gloomy-looking, but admirably calculated to keep out the enemy, *heat*. The roofs are flat, with cane cages for pigeons, of which the Valencians are great fanciers and shooters.

The name of Valencia is fondly derived from, or considered equivalent to ROMA, because *Ρωμα* in Greek signifies power, as Valentia does in Latin. Valencia was founded by Decimus Junius Brutus (140 B.C.) for the veterans who had warred under Viriatus (Livy, ep. lv.) It was destroyed by Pompey after his defeat by Sertorius; when rebuilt it became a "*Colonia*," and the capital of the Edetani. The Goths took possession in 413. It was subsequently captured by the Moors (A.D. 712) under 'Abdu-l-'aziz, son of Musa Ibn Nosseyr, and annexed to the kingdom of Cordova; when the Ummeyyah dynasty fell to pieces, it threw off its allegiance in 1056. The Christians, as usual, took advantage of these intestine dissensions between rival rulers, and Alonso VI. placed Yahya on the throne, and surrounded him with Spanish troops. This created an insurrection: a rebel chief, one Ibn Jehaf, murdered Yahya, and a pretext was afforded for Spanish interference, and the celebrated guerrillero, the *Cid*, aided by the local knowledge and influence of Alvar Fañez, took Valencia, which capitulated after a siege of 20 months, A.D. 1094-5. The first act of the *Cid*, whose perfidy and cruelty is the theme of the Arabian annalists, was to burn Ibn Jehaf *alive* on the great plaza.* Here he ruled despotically until his death in 1099, when the Moor (Oct. 25,

* See Conde, Xerif Aledris, 165, and more fully * Moh. D., iii. Ap. xxxix.

1101) dispossessed his widow Ximena ; but Valencia was retaken Sept. 28, 1238 (others say Sept. 29, 1239), by Jaime I. of Aragon, and was afterwards brought into the Castilian crown by Ferdinand's marriage with Isabel, being inherited by their grandson Charles V. The first blow to its prosperity was dealt by the bigoted and barbarous expulsion of the industrious Moriscoes, under Philip III. The second was given by Philip V., who robbed it of its liberties and gold, because it had opposed the French claim to the crown.

The first thing which the Cid did on capturing Valencia was to take his wife and daughters up to a height, and show them all its glories. Ascend, therefore, the cathedral tower, which is open from 8 to 12 A.M., and from 2 to 5 P.M. ; it is called *El Miguelete*, because its bells were first hung on St. Michael's Feast. This isolated octangular Gothic belfry is built with a brownish stone, 162 ft. high, and disfigured by a modern top. It was raised in 1381-1418 by Juan Franck (see the inscription), and was intended to have been 350 ft. high ; the panorama is very striking, nay, to the northern children of the mist and fog, the bright sky itself is wonder enough. The air is also so clear and dry that distant objects appear as if quite close at hand. By looking at the plan of the town, the disposition will be soon understood. The spires rise thickly amid blue and white-tiled domes ; to the N. are the hills of Murviedro (Saguntum) ; the *Huerta* is studded with *Alquerias*, farm-houses and cottages, thatched like tents, and glittering like pearls set in emeralds. In the Miguelete is the great bell, *La Vela*, which, like that of the Alhambra, gives warning of irrigation periods.

§ 3. CATHEDRAL, BISHOP'S PALACE.

The Cathedral, La Seo, the See, now a poor Italian edifice, was built on the site of a Roman temple of *Diana*. It was dedicated to the *Saviour* by the Christian Goths, to *Muhamet* by the Moors, and to the *Virgin* by the

Spaniards. This cathedral was raised to metropolitan rank, July 9, 1492, by Innocent VIII. ; Rodrigo de Borja, afterwards Alexander VI., being the first archbishop. The suffragans are Segorbe, Orihuela, Mallorca, and Menorca. This edifice, one of the least remarkable of Spanish cathedrals, has been vilely modernised inside and outside ; begun in 1262, by Andres de Albalat, the third bishop, the original edifice was much smaller, extending only to the chapel of San Francisco de Borja ; it was lengthened in 1459, by Valdomar ; but as the height of the first building was preserved, it now appears low and disproportioned to the length. The original style was Gothic, but the interior was Corinthianised in 1760 by Antonio Gilabert : the principal entrance is abominable, the receding circular form being in defiance of all architectural propriety. It was modernised by one Conrad Rudolph, a German, and presents a confused unsightly jumble of the Corinthian order, with bad statues of the local saints, Vicente Ferrer, Luis Beltran, and others by Ignacio Vergara, a pupil of Bernini. The Gothic interior has 3 naves, with a semicircular termination behind the high altar. The transept and fine *cimborio*, built in 1404, are the best portions : here 2 Gothic gates face each other ; one of *los Apostolos*, with figure of the Virgin and seraphims, the other *del Palau*, with the heads of the 7 couples who contributed to repeople Valencia, when conquered by the Christians (see Madoz, xv. 376) ; behind the E. end is the celebrated chapel of *Nuestra Señora de los Desamparados*.

The Corinthian *Silleria del Coro* is carved in walnut : this with the bronze portal were given by the Canon Micles. The elaborate *Trascoro* was wrought in alabaster about 1466, although it scarcely appears so old. A variety of holy subjects in high relief, 6 on each side, are set in 8 reddish pillars with gilt Corinthian capitals : the high altar was unfortunately modernised in 1862. The original *retablo* was burnt on Easter Sunday, May 21, 1469, having been set on fire by a pigeon bearing

lighted tow, which was meant to represent the Holy Ghost in some religious ceremony. The *Altar Mayor* was restored in 1498 in exquisite silver-work by Jaime Castellnou and Juan Ivo, but most of the bullion was stripped off and melted in 1809. The painted door-panels, once framed with plate, escaped, and of these Philip IV. well remarked, that if the altar were of silver they were of gold: they are painted on both sides and in a very fine Florentine manner, and are masterpieces, attributed to Pablo de Aregio and Francisco Neapoli, pupils of Leonardo da Vinci, 1506. They were ordered and paid for by Rodrigo Borja in 1472, who, whatever his vices, was a magnificent prince, as his decorated chambers in the Vatican still evince. Obs. particularly the Nativity, Ascension, Adoration, Pentecost, the Death, Resurrection, and the Ascension of the Virgin. The finest is perhaps that to the bottom on the rt.; the dead figure is grand, while those in the foreground are superior to Masaccio. Obs. also the landscape in the Resurrection; these grand things, here buried in a napkin, ought to be better known in Europe. The walls were painted in fresco by P. de Aregio and Francisco Neapoli; but all was destroyed in the barbarous "improvements" of Archbishop Cameros in 1674-82.

Next obs. the painted doors behind the altar, especially the Christ seated; this grand work has been injured by the key, and the friction of opening and shutting. Here, in the first pillar at the right of the high altar, are preserved the shield, spurs, and bridle of Jaime the Conqueror. Part of the old *retablo* exists, and is put up in the *Capilla de San Pedro*. At the *Transaltar* is an elegant tomb, with plateresque ornaments and pillars: obs. in the superb painted windows the rich greens of the centre one, and the purples and scrolly gold-work of the others. Near the *Puerta del Arzobispo* is the chapel of San Vicente Ferrer: obs. 2 fine pictures of him and his model and master, Saint Dominic. Thence pass to the 3 *Sacristias*; over the door of the first

is a grand "Christ mocked before Pilate," in darkish style: also obs. on the other side, and opposite the door of the sacristy, a "Christ bearing his Cross," equal to Sebastian del Piombo, by Ribalta; also a "Deposition," ascribed to Gerardo de la Notte; a "Conversion of St. Paul;" and a "Saviour with a Lamb," by Juanes; an "Abraham and Isaac," by Espinosa; and a truly Raphael-esque Holy Family, by Julio Romano, in which St. John gives the Saviour a blue flower. Obs. also a crucifix of ivory which once belonged to San Francisco de Sales, and the ivory *baculo* of St. Augustin, which is kept here in a case.

The *Relicario* in the *Sala Capitular* was once rich in relics and gold and silver. Among *Las Reliquias*, as described by Villanueva (ii. 22), obs. a Bible which belonged to San Vicente Ferrer, with marginal notes in his own handwriting.

The glorious custodia of 1452 was melted during the war. An arm of St. Luke is kept in a handsome case, and a portrait of the Virgin, said to be his work, in a pretty Gothic silver frame. Ask to see the *fino santo caliz*;* brought from the monastery of *San Juan de la Peña* in 1399, it is made of a hair-brown sardonyx, 4 inches in diameter, evidently an antique. The base is formed of another sardonyx cup in an inverted position. The stem is flanked by gold enamelled handles, vertical. On the bands are set pearls, emeralds, and rubies. It is a fine bit of goldsmith's work, and is interesting as giving specimens of the works of four periods—the Roman, the 9th, 15th, and 16th centuries; it is kept in a silver case ornamented with enamel and an engraving of the Dead Saviour in the Virgin's arms. A solemn festival and service is performed to this relic Aug. 31; and Agustin Sales, in 1736, wrote a volume to prove its authenticity and power of working miracles. Note also the head of Santo Tomas, which was

* In the picture by Juan de Juanes, at the Madrid gallery, of the Last Supper, our Saviour holds this chalice in his hand.

taken every year in grand procession to visit his body, at the *Socos*.

The *Sala Capitular Antigua* was built in 1358 by Pedro Compte. This chapter-house is most interesting, quite a picture in colour and style; it was built as a class-room for students, and contains a fine crucifix by Alonso Cano. It is of life size, and rather unpleasing from the open mouth, but it is carefully modelled. *Obs.* in this chapel a chain hung on the wall, which formerly closed the old port of Marseilles, and was carried off as a trophy of war by the Spaniards. (See Murray's *Hand-book for France*.) Inquire also particularly in the *sacristia* to see the *terno*, and complete set of *frontales*, or coverings for the altar, which were purchased in London by two Valencian merchants named Andrea and Pedro de Medina, at the sale by Henry VIII. of the Romish decorations of St. Paul's. They are embroidered in gold and silver, are about 12 ft. long by 4, and represent subjects from the life of the Saviour. In one—Christ in Limbo—are introduced turrets, evidently taken from those of the Tower of London. They are placed on the high altar from Saturday to Wednesday in Easter Week. [A *terno* means a chasuble and two dalmatics, worn at high mass by three priests.] Inquire also for a *missal*, said to have belonged to Westminster Abbey before the Reformation.

In the altar de *San Miguel* is a Virgin by Sassoferrato, and above a fine Christ holding a globe. Inquire also for a "Virgin" and for a superb portrait of the priest Agnesio, by Juanes; his "Baptism of the Saviour," over the font or *pila*, is also very fine. The expression of patience and devotion in the Son's face is very remarkable. In The *Capilla San Luis* is the tomb of Archbishop Ayala, 1566; the prelate lies in his robes: the fresco paintings are by Josef Vergara, and bad. The *Capilla San Sebastian* contains several paintings by Orrente, of which observe the tutelar saint, the masterpiece of this Valencian Bassano. Ribalta,

when told that he was going to paint it, said, "Then you will see a fine *Santo de lana*," alluding to his *sheepish* style. The sepulchres of Diego de Covarrobias, ob. 1604, and Maria Diaz, his wife, are fine. *Obs.* the exquisite "Christ in a violet robe, with the wafer and chalice," by Juanes. *Obs.* portions of the alabaster screen, which originally formed the *Retablo* of the high altar; the "Christ bearing his Cross," by Ribalta. The *Sala Capitular* has been modernised, in white and gold, with pinkish marble pillars. The *Capilla de San Francisco de Borja* is painted in fresco by the poor Bayeu and Goya. In an altar to the N., in a glass case and covered with dust, is a grand *Ecce Homo*, which probably is by Ribalta.

Leaving the *Puerta de los Apostolos*, is an incongruous modern brick building stuck on to the cathedral, the old gate contrasting with an open circular white Ionic erection, which, with its double gallery, looks like a *Plaza de Toros*; an arched passage leads to the chapel of *Nuestra Señora de los Desamparados*, the Virgin of the Unprotected. The chapel, modernised in the 17th century, is in the vilest taste. The *sagrada imagen*, richly arrayed and decorated, is placed under a superb *camarin* of jaspers; it was carved in 1410, by order of the Spanish antipope Luna, Benedict XIII., who destined it for the chapel of a lunatic asylum; others say it was made by 3 angels in 3 days, a legend which is painted in the picture here by Orrente. Above the gate of the *camarin* there is a fine picture by Juanes, which represents the Virgin giving gifts to orphans of a confraternity. The other pictures are not worth looking at.

The prelate's palace is close to la Seo: it once contained a fine library, formed in 1762 by Don Andres Mayoral: the chapter library was also very rich in medals, antiquities, and liturgical codices, which, in 1812, was burnt in consequence of a grenade which burst there during the occupation of the French. The shelves have in some sort been refilled.

§ 4. CHURCHES, AUDIENCIA.

The *Colegio de Corpus* or *del Patriarca*, in the Plaza del Patriarca, is a museum of Ribaltas. It was founded in 1586, and finished in 1605 by the Archbishop Juan Ribera, a scion of that powerful family of Seville. He is generally called "*El Santo Ribera*," having been canonised in 1797: he died in 1611, aged 78, having been primate of Valencia 42 years: see the engraved stone in the middle of the transept. He was a ferocious persecutor of the Moriscos.* The noble Corinthian chapel of the college was built by Anton del Rey, after, it is said, a plan of Herrera. It is somewhat dark, the windows being very small; the walls again, like those in the temples of Babylon (Baruch vi. 21), are "blackened through the smoke of the incense offered to the queen of Heaven"—*nigra fædo simulacra fumo*; moreover the daylight is purposely excluded by desire of the founder, who wished to give the impressiveness of "a dim religious light" to the ceremonies. The *Miserere* on a Friday morning is one of the most interesting services connected with Church observances in Spain: be there at 10; ladies must go in black with a *manto*, a mantilla made of some thick material; soon after that time the obscurely-lighted chapel is rendered darker by drawing blinds over the windows, and shutting the doors: the whole space above the high altar is now covered with a purple pall, the colour of mourning; none stand near it save the silent choristers; next a priest approaches and prostrates himself; then all kneel on the ground, and the solemn chant begins. At the first verse the picture above the altar descends by a noiseless unseen machinery, and the vacancy is supplied by a lilac veil with yellow stripes; as the chant proceeds this is withdrawn, and discloses one of a faint grey, which, when removed, discovers another of deep black, and then after

a lengthened pause another and the last. The imagination is thus worked up into a breathless curiosity, which is heightened by the tender feeling breathed out in that most beautiful of penitential psalms. Then at once the last veil of the temple is as it were rent asunder, and the Saviour appears dying on the cross; soon a choir of silvery voices are heard as if in the distance, and the pall closes over the spectacle.

The sculptor should examine this crucifix as a work of art. (By application to the rector, and a fee to the *sacristan*, it can be seen in the afternoon, when the chapel is closed to the public; get a ladder and lights, and then will be revealed the ropes and contrivances by which all this scene-shifting is managed.) The carving is one of the finest in Spain, but nothing is known of its origin. It belonged to the founder, and was placed here by his express order, as a relic, from the number of miracles which it worked. To us it appeared to be Florentine, and of the time of Jean de Bologna. The material is a dark wood; the feet, extremities, and anatomy are very fine: observe the broad modelling of the forehead, and the lines about the mouth, where character resides; as *death* is here represented, the absence of life, which is so felt in painted sculpture, does not offend. The whole church deserves a careful inspection, as here *Ribalta* is properly to be estimated: in the first chapel to the l. is one of his masterpieces, and painted in a style between Titian and Vandyke, "San Vicente de Ferrer visited on his sick-bed by our Saviour and Saints;" he rises on his pallet, his expression of humble gratitude harmonises well with the kindness and sympathy exhibited towards him: the light is unfortunately bad. Next pass to the high altar, which is a superb pile of green marbles and jaspers; the crucifix is concealed by a grand "Last Supper" by Ribalta: the head of an Apostle with a white beard is equal to anything painted by the old Venetians; the Judas in the foreground is said to be the portrait of a shoe-

* One of his pulpit diatribes is printed by Dr. Geddes in his 'Tracts' (l. 166, 3rd edit., Lond., 1730). His life has been written by Francisco Escriba, 4to., Valencia, 1612, and by Juan Ximenez, fol., Roma, 1734.

maker by whom Ribalta was worried; above the Supper is a charming "Holy Family," also by Ribalta; in the small recesses on each side of the altar are 2 fine pictures on panel in the style of Juanes; in that to the rt. our Saviour is at the column, in that to the l. he bears his cross. The cupola is painted in fresco, with martyrdoms and miracles of San Vicente, and holy subjects, by Bartolomé Matarana (Kill-frog). The picture in the *Capilla de las Animas* is by F. Zuccaro. The body of the founder is preserved in a sarcophagus, and lies clad in episcopal robes, with a crozier between the legs; the gold and silver ornaments were stripped off by Suchet's troops: the features are pinched and wasted; the gorgeous copes and trappings mock the mouldering mummy. In the *Capilla de San Mauro* is another of these melancholy relics.

The *Sacristia* is fine, and was built by Geronimo Yavari. The wardrobes with Doric ornaments are good; in an inner room is the *Reliquario*. Obs. a small altar painted by Juanes, and the picture of a dead prelate, with Satan and an angel contending for his soul, which belonged to *El Santo Ribera*, and was always kept in his room as a *memento mori*. Notice also an ivory and a bronze crucifix of Florentine work, and a small relief in gold which represents the Virgin and Saviour at the sepulchre. The *Sala Capitular* contains a few pictures, but the light is very bad. The fine Doric and Ionic cloisters, with an Italian marble colonnade, were erected in the Herrera style by Guillem del Rey; obs. an antique Ceres, which has been bunglingly repaired. Here are 4 pictures by Juanes Stradanos—The Ascension, Birth, Supper, and St. John: they are kept covered, except on the festival of *Corpus Christi*. Next ascend by a noble staircase to the library: over the door is a statue of Hercules. Here are some portraits of Spanish kings, &c. The rectoral lodgings are also upstairs, and contain fine pictures; inquire for a portrait of Clement VIII., and for that of the founder, an intelligent-looking

old man with long pointed nose and square beard; it is by Juan Zaríneta; also for a Christ in the Garden of Olives, by Ribalta; and by the same master a superb Christ at the Column, painted in the style of Sebastian del Piombo; obs. also a Christ bearing the Cross, by Morales, and a noble picture of a *Beata* in a brown dress, by Ribalta. *N.B.*—The afternoon is the best time to see these interesting objects. Ladies are not admitted.

Visit next the *Church of San Martin*: over the door is a bronze equestrian statue, made in 1495 of the tutelar dividing his cloak; it weighs 4000 lbs., and the horse is heavier. In the interior is a martyrdom of San Menas, and in the vestry the portrait of a bishop, by Goya.

Visit by all means the *Church of San Nicolas*, originally a Moorish mosque, the frescoes are by Dionis Vidal, a pupil of Palomino. The ch. is disfigured by stucco abortions. Calixtus III. was curate here, and his medallion is placed over the principal entrance. Obs. especially the paintings by Juanes over both the altars, to the rt. of the *Altar Mayor*. On the l. is a *Cenacolo*, kept under a case, which is considered by Cean Bermudez to be his masterpiece. Notice also 8 smaller pictures of much beauty, and, above all, those connected with the Creation. The paintings on the right-hand altar are inferior, and were probably finished by the scholars of Juanes. On an altar in the side aisle are other pictures by this master, some fine; and in the *Sacristia* 2 heads of Christ and the Virgin, painted on a round panel in his best style, and a fine silver chalice, 15th century, a present from Pope Calixtus III.

The *Church of San Salvador* possesses the identical miraculous image, *El Cristo de Beyrut*, a curious sculpture of the 13th century, and was placed there in 1250, which is described by all local historians as made by Nicodemus, and on which St. Athanasius is said to have written a treatise. The tradition is that it navi-

gated by itself from Syria,* and worked its way up to Valencia against the river-stream; a monument, erected in 1738, marks the spot where it landed. In *San Esteban* is the body of San Luis Beltran, who was born close by; an oratory marks the sacred spot.

As San Vicente was baptised in this ch., his "*Bautismo*" is still regularly performed here by appropriately dressed characters on April the 5th. On the Sunday following Easter Sunday a raised place is put up in the cathedral on which is represented the baptism of St. Vincent by means of 15 or 20 large dressed figures called *bultos*; representing the priest, the sacristan, the Viceroy and his wife, &c. This ceremony is the remembrance of a religious play, *auto*, which formerly was represented here. His mimics are represented during his centenary (the last was in 1855) in the open streets, where altars are erected to him; these exhibitions on the *Mercado*, *Tros Alt*, and *Plaza de la Congregacion*, are so extraordinary, that they must be seen to be credited.

The fine saloons in the *Casa Consistorial*, or the *Audiencia*, may be visited; it is a noble Doric pile: the view from its balustrades is fine. Ascending to the first floor and entering the anteroom of the great saloon, obs. the portraits of the kings of Spain, hung around, below the cornice; *el Salon de Cortes* is a noble room, and has its walls painted in curious old frescoes by Cristobal Zariñena, 1092, and Peraltat (but since vilely gone over with oil), representing the different members; above is a charming carved gallery, then a balustrade, pillars, cornice, and rich panelled ceiling, rare treats for the architectural eye. Notice the fine dado of tiles which surrounds the lower part of the wall two yards off. The *tout ensemble* of this noble room is one of the finest specimens which can be met with, inside or outside of Spain. The wood carvings were fin-

ished in 1561, as the inscription tells us which is in an oval on the third column of the gallery to the left. In the library is a curious MS. relating to the city's commerce in the 15th century. The chapel of the Virgin and 3 adjoining courts contain nothing remarkable but some pictures by Zurbaran. Below, the *Secretaria del Gobierno* has also a fine gilt and carved ceiling. In the Ayuntamiento, or Casa Enseñanza, are kept in a chest the sword and banner, *señera*, of James the Conqueror.

Visit the *Colegio*, founded in 1550 by Santo Tomas de Villanueva, archbishop of Valencia, with its quaint irregular *Patio*. In the *Cuarto rectoral* is the grand picture, by Ribalta, of this prelate surrounded by scholars. The *Santo* was buried in San Augustin (*el Socós*), in a noble sepulchre. This building serves now for the *presidio correccional*, a reformatory philanthropic penitentiary, which was founded by the patient and energetic Don Manuel Montesinos: it is clean and well managed. The prisoners are employed at different works, and the silent system observed. See the account of the *Sistema*, by Vicente Boix, 1850. *The citadel* was built by Charles V. to defend Valencia against Barbarossa. On its N. side is the *Plaza de Tetuan*. The convent was founded by Jaime I., who laid the first stone; it was a museum of art of all kinds, until desolated by Suchet, who bombarded Valencia from this side. The pictures which it contained are now in the Museo. Once the lion of Valencia, it undoubtedly deserves a visit. Obs. the Doric portal and statues. The chapter-house and cloisters are in excellent Gothic; the latter planted with orange-trees and surrounded with small chapels, was the burial-place of the Escala family, whose sepulchre was most remarkable on account of the costume of 2 armed knights. In the *Capilla del Capitulo*, which is supported by 4 airy pillars, San Vicente Ferrer took the cowl. His chapel by Antonio Gilabert is a pile of precious green and red marbles, jaspers, and agates. The chapel of San Luis Beltran, where his uncorrupted body was

* Compare Santiago at Padron, and the Cristo de Burgos; also compare the wooden Hercules that sailed much in the same way from the same country, Tyre. (Paus. vii. v. 3.)

† Consult 'Description de la Diputacion de Valencia,' Borral. 1834.

kept, was adorned with pillars of a remarkable green marble; here were the beautiful tombs of the monks Juan Mico and Domingo Anadon. The chapel of the *Virgen del Rosario* was all that gold and decoration could make it, and contrasted with the severe sombre Gothic of the *Capilla de los Reyes*, founded by Alonso V. of Aragon, and now the *Panteon Provincial*. Here are the poor Berruguete sepulchres of Rodrigo Mendoza, ob. 1554, and Maria Fonseca his wife.

The *Calle de Caballeros* is, as its name implies, the aristocratic street. These Valencian houses have an air of solid nobility: a large portal opens into a patio, with arched colonnades, which are frequently elliptical; the staircases are remarkable for their rich banisters, and the windows are either Gothic or formed in the *ajimez* style, with a slender single shaft dividing the aperture: the long lines of open arcades under the roofs give an Italian lightness in these modernising days. Of the most remarkable houses observe the fine specimen "*la Casa de Salicofras*," with noble patio and marble colonnade. The upper *corridor* is charming, with slender *ajimez* pillars. Obs. the portals and doorways. Another good house is in the *Calle Cadirers*: obs. that of the *Marques de dos Aguas*, Plaza de Villarrasa, which has a grotesque portal, a fricasee of palm-trees, Indians, serpents, and absurd forms, the design of one Rovira and the work of Vergara. The house-fancier may visit that of *Pinohermoso*, *C. del Gobernador Viejo*, and of Baron Llauri, with its fine Genoese marbles.

The vast mansion of the *Conde de Pareset*, Calle de Don Juan de Villarrasa, contains some good pictures: obs. the Adoration of Shepherds, a St. Catherine, Christ breaking the Bread at Emmaus, by Ribalta. The picture-gallery of Señor La Quadra contains 2 Juanes, 1 Francisco Herrera el Viejo, 1 Cano, and 4 pictures attributed to Murillo. The gallery of Conde de Villarea contains several fine paintings: obs. a Juanes, representing the Virgin and Child, St. John, St. Joseph, and St. Catherine.

The Academy of Nobles Artes of San Carlos, Calle de la Porteria del Carmen, contains some second-rate objects of art, and bad pictures with good names, a *Transfiguration* by Ribalta, a *San Sebastian* by Ribera, and some portraits of poets from the monastery of Murta.

§ 5. MUSEO, UNIVERSITY, GATES, LIBRARIES, CIGAR MANUFACTORY, GARDENS, PORT, STEAMERS.

El Museo is in the Calle de la Porteria del Carmen, in the same old convent in which the academy of Nobles Artes has its gallery. *N.B.* The catalogue of this *Museo*, published in 1867 (price 2 r.), is useless, several of the pictures being wrongly numbered, and also wrongly named. This provincial Museum was established upon the suppression of the convents in 1836. It contains 1125 pictures, the vast majority of which are worthless rubbish. The best are placed in a *Sala* by themselves. The artists represented belong more especially to the great Valencian School. The chief painters of this school were, 1st, **Vicente Juanes** (or Joanes), born 1523; died 1597: he has been called the Spanish Raphael, and was born at Fuente la Higuera, and buried in the *Santa Cruz*, but his ashes were removed to this *Carmen* in 1842. 2nd, **Francisco de Ribalta** (born 1551; died 1628): Castellon de la Plana was his birthplace and the ch. of *San Juan del Mercado*, in Valencia, his place of sepulture: he was the painter of San Vicente de Ferrer (i. e. a local painter of a purely local subject), just as Murillo was the painter of the Conception, so worshipped by Sevillians.* 3rd, **Josef Ribera** (Spagnoletto—or the little Spaniard), born at Jativa, 1588, died at Naples, 1656, where he led the Hispano-Neapolitan school: he was a fine colourist and painted martyr subjects, in a decidedly Caravaggio style. 4th, **Jacinto Geronimo Espinosa**, born in Cocentaina, 1600, died at Valencia,

* There is a picture in Magdalen Chapel, Oxford, which is probably by Francisco Ribalta, although ascribed to artists to whose works it has not the remotest resemblance.

1680, and buried in ch. of San Martin : he imitated the Carracci school. 5th, **Pedro Orrente**, born at Monte Alegre, 1560, died at Toledo, 1644 : he was the Bassano of Spain, and painted principally cattle, and Adorations of Shepherds : he was the master of Pablo Pontons (whose pictures are seldom seen out of Valencia) and of Esteban March, a painter of battle-pieces, who died at this place in the year 1660.

The masterpieces of these 5 chief painters of the Valencian school should be especially observed.

Vicente Juanes has only 5 paintings in the Museo, viz. No. 661, an Ecce Homo; No. 683, Assumption of the Virgin; No. 700, a *Cena*; La Purissima. Nos. 701, 756, two very fine portraits of El Salvador.

Francisco Ribalta is represented by 8 excellent examples: No. 569, St. Francisco embracing Christ at the Cross, formerly in the convent of the Capuchinos; No. 635, Assumption of the Virgin; No. 708, St. Peter the Apostle; No. 709, The Conception of the Virgin; No. 735, portrait of Leonardo de Arfe; No. 755, St. John the Baptist; No. 759, San Bruno; No. 743, a portrait; and the celebrated *Concepcion*, which was painted by the Jesuits, and which was formerly in the church of Los Santos Juanes.

Joseph Ribera : of this painter, 3 examples only are in the Museo; No. 581, a fine Martyrdom of San Sebastian; No. 664, San Geronimo; No. 711, Santa Teresa.

Espinosa : of this artist 7 important works can here be studied, viz. No. 184, St. Louis Archbp. of Tolosa; No. 186, San Peter Pasqual; No. 236, portrait of a Nun; No. 343, portrait of Padre Mos; No. 402, San Peter; No. 672, Santa Magdalena; No. 788, a Holy Family.

Pedro Orrente is represented by No. 580, Santo Domingo recalling a dead man to life; and No. 586, the beheading of St. John.

The Museum also contains the following pictures, viz. : a fine Crucifixion (No. 676) of **Juan Ribalta**, painted when he was 19 years old. A Virgin, with

St. John and the Magdalen (No. 570) by *Cristobal Zarineña*; a Santa Eulalia (No. 567) by *Guerchino*; four battle-pieces (Nos. 720, 729, 735, 741), by *Esteban March*; the Virgin of Rosario and 2 Saints (No. 282); the Conception of the Virgin (No. 296); Hell and Purgatory (No. 555); and a Martyrdom of San Fabian (No. 687); by *Padre Borras*; a Virgin de la Merced (No. 137), by *Vicente Lopez*; an Extacy of San Ignacio Loyola (No. 138), by *José Camaron*; a Beatification of San Gaspar de Bono (No. 224), by *Mariano Maella*; a Santa Teresa with angels (No. 388), by *Andrea Vacaro*; a portrait of *Velasquez* the painter, attributed to the painter himself (No. 684); a portrait of *Murillo* (No. 662), attributed to him; an Infant Christ (No. 392) by *Alonso Cano*; a beautifully painted Magdalen (No. 777), by *Carlo Dolci*; a fine Virgin and Child (No. 671), called a *Leonardo da Vinci*; another Virgin and Child (No. 677), said to be by *Andreas del Sarto*; and an indifferent sea-piece (No. 659), attributed to *Salvador Rosa*.

In the Saloon of Antiquities (formerly the chapel of the Convent) is the Altar of King Jaime I. of Aragon, with its singular retablo, quaintly painted in oil by an unknown artist. Here are also three interesting paintings (from convent of Santo Domingo) by *El Bosco* (Jerome Bosch of Bois le Duo), representing the Crowning with Thorns, and Christ at the Pillar, and in the Garden. Obs. in this saloon several ancient pieces of sculpture, especially a reclining effigy of the dead San Vicente el Martyr, which is gracefully carved in alabaster.

In one of the galleries in the cloisters is a large modern painting of Don Quijote and his faithful Sancho, by *Ferran*, a young Catalan artist of considerable talent. Valencia possesses a school of modern artists of great merit.

The Universidad is situated in the Plaza del Colegio del Patriarca : it is a fine large red building and much frequented by students.

The Escuela Pia, a tolerable seminary, was built in 1738 by the Arch-

bishop Mayoral: the rotunda is very noble, but has been injured by lightning. The green marbles of Cervera used here are rich: obs. the San Antonio, a fine picture by Ribalta, painted something like Guercino. The saint in black holds the child in his arms, while an angelic choir hovers above.

The *Puerta de Serranos*, built in 1349, is one of the principal entrances to the city: its two grand polygonal towers flank the narrow archway, above which obs. the rich tracery panelling of the windows, the whole surmounted by a cornice of deep machicolations.

The *Puerta del Cuarte*, built in 1449, should also be visited, although of less noble proportions than the former.

The Temple was the tower called *Alibufat*, on which the Cross was first hoisted. This church once belonged to the Templars, and was given to the order of Montesa in 1317: ruined by an earthquake in 1748, it was rebuilt in 1764 by Miguel Fernandez. The portico is fine: obs. the circular altar, with choice jaspers and gilt capitals, under which is the Virgin's image, and the doors leading to the *Presbiterio*.

The principal plaza, called *El Mercado*, is in the heart of the city, and was the site of tournaments and executions, where the Cid and Suchet put prisoners to death without trial or mercy. The market-place is well supplied, and visitors ought to go there in the morning. The flowers are very fine and cheap, and the vegetables and fruits in all seasons most wonderful in size and colour; and the costume of the peasants most picturesque. Here is the *Lonja de Seda*, the silk hall, a beautiful Gothic building of 1482, one of the finest examples which exist in Europe of civil architecture of the middle ages. The architect's name was Pedro Compte. The saloon is magnificent, it is supported by spirally fluted pillars: this is the Chamber of Commerce; obs. in a pretty garden attached to it, the beautiful Gothic windows, medallions with heads, and coronet-like battlements. The staircase of the *Lonja* is good. The window-ornaments and

armorial decorations were mutilated by the invaders. Opposite to the Lonja is the church of the *Santos Juanes*, which has been disfigured with heavy overdone ornaments in stucco and Churrigueresque. The much-admired cupola is painted in fresco by Palomino, and is a poor performance; San Vicente figures like the angel of the Apocalypse. The *retablo*, by Muñoz, is bad; the marble pulpit was wrought at Genoa by one Ponzanelli.

The *Plaza de Santa Catalina* is the mart of gossip, and the fair sex returning from Mass make a point of passing through it to see and to be seen. The hexagon tower of the church, built in 1688, is disfigured by windows, and rococo pillars and ornaments. The Gothic interior was made into a straw magazine by Suchet, who tore down and destroyed the glorious altar of the *Plateros*, painted by Ribalta.

Libraries, &c. The *Biblioteca del Arzobispado* in the archbishop's palace (formerly the Corn Exchange) contains about 10,000 vols.: open to visitors gratis. The *University Library* is well arranged; that founded by Bayer in 1785 was burnt by the French in 1812, but has been replaced since from the suppressed convents, and now contains 42,000 volumes. Among them is a copy of the rare *Tirante Lo Blanc*, of which the finest known is in the Grenville library of the British Museum; it also possesses some rare bibles, books of chivalry, and Spanish *cinquecentos*, and some vellum MSS., e.g. a Virgil, Pliny, Livy, and Aristotle, with excellent illuminations, which formerly belonged to the *Convento de los Reyes*, and escaped Suchet's firebrands, by having been sent to Majorca before his arrival.

The *Sociedad Economica*, in the Plaza de las Moscas, contains some rare books and objects of natural history.

The *Aduana* (formerly the Custom-house) is an extensive Government establishment for the manufacture of cigars: it employs about 3600 women and children. Visitors are admitted upon presenting their cards to the time-keeper.

Gardens, Promenades, Bridges, &c.

The *Jardin Botanico* is near the Puerta del Cuarte. It is beautifully laid out and carefully kept, and abounds in rare exotics which flourish here in all the luxuriance of a tropical clime. It has the best collection of plants, especially cacti, of any in Spain. The *Jardin de la Reina* is also very rich in tropical plants and trees, and is a favourite resort of the citizens. The most charming summer promenade is the *Glorieta*, laid out with orange-trees and palms. A military band usually plays during the evening hours. It was planted in 1817 by Elio, who converted into a garden of Hesperus a locality made a desert by Suchet, who razed 300 houses to clear a glacis for the adjoining citadel. When Elio was massacred in 1820 by the Constitutionals, because a royalist, they selected this very garden for his place of execution, and the Valencians wished to tear up even the trees and flowers, because planted by a royalist hand. The fashionable paseo is the *Alameda*, N.E. of the city: its long avenue, shaded by overarching branches, continues to EL GRAO (the *gradus*, or step to the sea). This agreeable drive is the lounge of the natives, who flock in the tramways to the Grao in the summer for the sea-bathing. The *temporada de Baños* is a gay period. The baths are thatched with rice-straw. The road is then thronged with *tartanas*, which convey both sexes to their immersion. The shore, however, is ill adapted for bathing, being of a boggy nature, and much inferior to the fine sandy beaches on the northern coast. A branch railway and a good service of tramways leaves Valencia every few minutes for El Grao and Cabañal.

Valencia abounds in pleasant walks; take one to the river, or rather the river-bed, for it is so drained for irrigation, that, excepting at periods of rains, it scarcely suffices for the washerwomen. The massive bridges and their strong piers, which seem to be sinecures, denote, however, the necessity of protection against occasional inundations. Thus the *Puente del Mar* was carried away in the flood of Nov. 5, 1776. The Valencians are great

pigeon-shooters. The dip at *La Pechina* is the resort for *el tiro de las palomas*.

Valencia once abounded in inscriptions, most of which were buried in 1541 under the bridge *Serranos*, by a priest named Juan Salaya, because *pagan*. The next bridge, walking to the rt., is that of *La Trinidad*, built in 1356; then comes the *Real* (the Moorish Jerea—Arabicè *Sharea*, "of the law") which fell in during the reign of Charles V., and was restored at his expense.

The Port of Valencia is one of the finest in Spain, with a minimum depth of 20 ft. Vast sums have been expended since 1792 in its construction; the *Muelle* (or mole) has been pushed forwards in two piers, and all that is now wanted to make it the *safest* as well as the finest harbour in Spain, is to extend one of the piers in a more slanting direction so as to protect it more effectually against the S. and S.W. gales, to which it is at present much exposed: its roadstead was originally bad and liable to be choked with sand from the *Turia*.

N.B. The Tariff for landing and embarking from and to the steamers, is 4 r. each person, 2 r. for a portmanteau, and 1 r. for each smaller piece of luggage. The charge for a *Tartana* to or from the city is 6 r. Travellers may go to Valencia by rail or tramway.

Railways: to Tarragona and Barcelona (Rtes. 134, 136), to Cartagena (Rte. 121), to Madrid (Rte. 123).

Steamers: to Marseilles at frequent intervals: to Malaga, Alicante, and Cadiz, three times a week (see handbills). To Palma (in the island of Majorca) every Sunday and Tuesday at 3 p.m.

§ 6. EXCURSIONS FROM VALENCIA.

(a) To the Lake of Albufera 8½ m. Take the Madrid line to *Silla* Stat., which is close to the lake. (For details of this excursion see Rte. 127.)

(b) To Burgasot, N.E., a favourite resort of its citizens: visit its Moorish *mazmorras*, or caves, which were used as granaries: the deep spacious *alma-*

cenes (or crypts), 39 in number, are still partially used as storehouses for corn and grain.

(c) An excursion can also be made to the *Cartuja de Portaceli*, in the hills near *Olocau*, about 9 m. from Valencia. This suppressed convent commands a fine view of the plain and sea; it was founded in 1272 by the bishop, *Andres de Albalat*, and was once a museum of art. Here *Alonso Cano* took refuge after the death of his wife; for her imputed murder by him is an idle calumny of the gossiping *Palomino*, unsupported by any evidence: had it been true, would *Philip IV.* have made him a canon, or been his patron? He carved for the monks a crucifix, and painted several pictures, now gone. This majestic convent was renowned for its frescoes and rich marbles: now it is desolate, yet the picturesque wooded mountain situation is unchanged. The superb aqueduct is of the time of the Catholic sovereigns.

The wine, "*vino rancio*," is excellent. All this district, up to 1609, was inhabited by industrious *Moriscos*.

(d) To *Murviedro* (*Saguntum*) 12 m., see Rte. 134.

(e) To *Jativa*, a district of extraordinary fertility, see p. 434.

ROUTE 124.

GRANADA TO MURCIA, BY BAZA.

187 m.

The route is previously described under Rte. 115, as far as

43 m. *Guadix*. Inn: *Parador de las Diligencias*. Pop. 11,066. (For description of this town and its neighbourhood, see p. 416).

12 m. *Venta de Gor*. The town lies to the rt.

4 m. *Venta de Baul*.

11 m. *Baza*. Inn: *Posada del Sol*. Pop. 13,500. This ancient city, the Roman *Basti*, the Moorish *Bastah*, is inhabited by an agricultural popula-

tion. Fragments of antiquity are constantly being found in the surrounding vega, and are as constantly neglected or broken to pieces by the peasants, to see if they contain treasure. *Baza* was taken from the Moors, Dec. 4, 1480, the Spaniards being led by *Isabel* in person. Some of the cannon used on that occasion may still be seen near the rose-planted *Alameda*. They are composed of bars of iron bound together by hoops, and are moved by rings of cord, not having been mounted on wheels.

The *Gothic Colegiata* is very ancient. It contains the fine tomb of the patron, *San Mazimo*. Its *silleria del Coro* is finely carved in walnut wood, and its organ is considered one of the best in Spain. The custodia is the work of *Juan Ruiz* of Cordova.

The women of *Baza* are amongst the prettiest in Spain: they are fair-complexioned, and clad in green *sayas* with black stripes and red edgings; their feet are sandalled, their step elastic, and they carry their baskets and pitchers on their heads in a classical manner.

The plain around *Baza* is called *la Hoya*; it is ploughed up by ravines and *Brobdignag* furrows. It produces a rich red wine which would be excellent were it properly prepared, and not rendered undrinkable to non-Iberian palates by the admixture of *aguardiente* distilled from aniseed.

Hence the road traverses the pretty *Alameda*, poplared on either side, to

15½ m. *Cuyar de Baza* (Pop. 5900), which lies in a valley below its Moorish castle. Many of the inhabitants live in caves dug in the hill-side.

Ascending a broken ridge, a miserable *venta* is passed, at the summit from which streamlets descend both ways.

10 m. *Chirivel* (Pop. 1650) is in a district of flax and hemp.

The road now enters a wild country. Obs. the two rocky knobs distant 3½ m. apart: they are called *La Momja* and *El Frayle*. The stream which waters the intermediate plain is pretty.

11 m. *Velez el Rubio*. Inn: Posada del Rosario, a huge building, but wanting in everything but the barest necessities. Pop. 13,000. Its white houses lie under the castle in a picturesque hill-girt position.

Near it is the *Fuente del Gato*, a ferruginous mineral spring, excellent for nervous disorders. [3 m. to the N. is the town of *Velez-Blanco*. Pop. 8000.]

The road descends from *Velez-Rubio* into the valley called *la Rambla de Nogalte*, and thence through the pass of the *Puerto de Lumbreras*. [Here a *détour* can be made by a mountain-path to the l. to visit the noble castle of *Xiquena*; the stone pines are magnificent. Thence, still to the l., to the *Pantano* of *Lorca*, an enormous dyke built across a narrow valley. It is 1500 feet high, the base being 84 feet thick. This dyke was commenced in 1775 by a private irrigation company, for the purpose of forming a reservoir lake. It was finished in 1789, and the reservoir was filled for the first time in February, 1802. It gave way on the 30th of April, destroying the suburb of *San Cristobal* and much of the city of *Lorca*, and completely desolating a large tract of country for a distance of 50 m. This disaster was similar to that which occurred at *Holmfirth*, near *Huddersfield*, in March, 1852.]

30 m. *Lorca*. Inn: Posada de *San Vicente*. Pop. 22,000. This town was the *Elieroa* of the ancients, the *Loreah* of the Moors; it is built under the *Monte de Oro* on the banks of the *Sangonera* (or *Guadalentin*), which enters the *Rio Segura* a little below the town. Visit its Moorish castle for the superb view it commands. The tower *Espolon* and the long lines of walls are Moorish; the *Alfonsina* is Spanish; it was built by *Alonso el Subio*, who gave the city for arms his own bust resting on the parapet of this tower, with a key in one hand and a sword in the other, with the legend—

“*Lorca solum gratum, castrum super astra locatum,
Ense minas gravis, et regni tutissima clavis.*”
[*Spain.*]

The façade of the *Colegiata* is Corinthian; its interior is dark, and its tower is composite, with a pepper-box dome. Visit the *Church of Santa Maria*, built in the Gothic style. Obs. also the pillar and Roman inscription in the *Corredera*.

14½ m. *Totana*. Pop. 9000. Here the hugest *tinajas* (water-jars) are made. The greater part of the population are gipsies. Obs. the fine fountain supplied by an aqueduct 1½ m. in length.

Alhama de Murcia. Pop. 5200. Here are sulphur-springs and a handsome *Establecimiento*. There are two seasons, viz., from 15th of April to 30th of June, and from 1st of September to the 31st of October.

18 m. *Lebrilla*. Pop. 3000. This mud-built village is the head-quarters of the Murcian gipsies, whose costume is very picturesque; these dark children of the *Zend* traffic much in the snow from the *Sierra de España*, which rear their lofty summits in the neighbourhood.

Now in the distance rises the cathedral tower of *Murcia*: tall whispering canes and huge aloes hedge the way, intermingled with the stately palm and the gigantic sunflower, whose seeds the people eat. The peasants, with white handkerchiefs on their heads, like turbans, are dusky as Moors; but the women are pretty by nature, and especially picturesque in their costume, composed of blue *sayas* and yellow bodices.

18 m. *Murcia*. (See Rte. 121.)

ROUTE 125.

CARTAGENA TO ALICANTE, BY ORIHUELA AND ELCHE. 70 m. Diligence daily.

This Rte. is interesting. It leaves the *Cabo de Palos*, 18 m. to the E. The shallow land-locked lake of *la Encanizada de Murcia* is passed. The country is covered with the *esparto*-grass, the *palmito*, and the liquorice.

Here the road improves.

38 m. *Orihuela* (Pop. 24,000) looks very Oriental and picturesque amid its palm-trees, square towers, and domes. It was the *Auriwelah* of the Moors, the *Orcelis* of the Goths, who here made a last stand under Theodoric their king. Visit the Cathedral, which was barbarised in 1829 by one Ripa. The bishopric was created in 1265. The bishop's palace was built in 1733. Obs. the fine gate of the *Colegio*, erected in 1548, now an educational establishment containing upwards of 60 youths. The municipal archives are curious. The *Alameda del Chorro* is a charming promenade. The *Segura*, which divides the town, fertilises the neighbouring plain, and makes Orihuela independent of rain—

"Llueva o no llueva
Trigo en Orihuela."

Thus says the proverb, and the gigantic vegetation attests the fact. The climate is delicious. The dusky peasantry, in their white *bragas* and striped *mantas*, look like Greeks.

Leaving Orihuela, the metal-pregnant ridge of the *Cerro de Oro* is seen to the rt. This district is very subject to earthquakes; one in March, 1829, did a great deal of damage to the villages in the vicinity of the *Cerro*.

The small town of *Callosa de Segura* is now passed to the rt. It lies under a castle-crowned rock, and has a good ch. of the time of Charles V., with images by Zarcillo.

7 m. *Albatera*. Pop. 250.

11½ m. *Elche*. Pop. 19,500. *Possada Nueva del Sol*, decent, situated in the *Carretera* de Alicante at the entrance of the town. Elche is the *Illice* of the Romans, and lies 7 m. from the sea. The town is divided by a ravine, which is spanned by a handsome bridge. This "city of palms," with its Moorish houses, flat roofs, and delicious climate, wants only the *Bedouin* to make it truly Oriental-looking. Its *Alcazar* is now a prison. The *Church of Santa Maria* has a fine portico, and a Tabernacle made of precious marbles; in this church is held the festival of the Assumption

of the Virgin (August 15th), which is curious and picturesque. The palm-trees around the city, many of them of a great age, may be counted by thousands. They are raised from dates, and fed with a brackish water; they grow slowly to some 50 feet in height, each rim in the stem denoting a year's growth. The fruit (dates) are inferior to those of Barbary. The females alone bear fruit, which ripens in November; the males bear white flowers, which blossom in May; the farina from these flowers impregnate the females.* The male and female barren palms yield a considerable profit by their leaves, which are used for the processions and decorations of Palm Sunday. The trees from which the supply is taken are bound up to keep the leaves white. The female fruit is exported to England and Italy, the refuse being used as food for cattle. Travellers in the neighbourhood should not omit this unique and interesting excursion.

Leaving Elche, the route traverses an extensive plain to Alicante in 2 hrs 13¼ m. *Alicante*. (Rte. 122.)

ROUTE 126.

ALICANTE TO VALENCIA. 74 m.

The quickest way is to take the rly. train via Encina Junction (Rte. 123). The steamer may also be taken. The carriage-road is, however, pleasant to those to whom time is no object.

The first village passed is

3 m. *Muchamiel*. Pop. 4000. The gardens of the estate of Ravalet belonging to the Count de Casa Rojas may be visited.

18½ m. *Jijona*. Pop. 5100. This ancient town lies below its castle in a picturesque position. Famous for its

* The Moors made use of the male dust long before Linnaeus discovered the sex of plants. The custom is still followed in Elche of depositing the pollen artificially on the female palms.

excellent *turron* made of almonds or filberts.

The *Pantano de Tibi* is passed (see p. 432), the town of Tibi being left 3 m. to the l.

10½ m. *Alcoy*. Pop. 30,000. *Inns*: Del Comercio; De las Diligencias. *Casino*: In the Calle de San Nicolas; visitors admitted without the introduction of a member. *Circulo Comercial*, in the same street. *Cafes*: Del Casino and del Circulo. *Photographer*: Azory, good local photographs. The Bull-ring. Gas manufacture and fine new hospital were left to the town by one of its inhabitants. The churches are not worth seeing. The industries of Alcoy consist of iron foundries and paper manufactory. The hand-made paper for cigarettes is unrivalled in Europe. Woollen blankets for the use of the army. Alcoy is one of the most growing towns in Spain; the paper trade alone has doubled since 1868. The town is built in a funnel of the hills, on a tongue of land hemmed in by two streams crossed by bridges. The houses on the N.E. side hang over the picturesque gardens and ravines. The *peladillas de Alcoy* (sugar-plums made of almonds) are excellent. Paper-mills, cloth-mills, and factories of various kinds exist near the town. The city's patron saint is St. George, who is said to have here fought on the side of the Spaniards against the Moors in 1227. His saintship's anniversary day is the festival of Alcoy. Sham fights *en costume* are celebrated on the first day (22nd April), and on the 24th the *Alarde* or review completes this medieval Moorish spectacle.

Excursions: Las Cuevas de Cortes, 2 m., a charming walk, and the equally picturesque Molino del Chorrador, 1½ m.

There is a diligence daily from Alicante to Alcoy, 28 m., on a new road. Visitors wishing to go to Alcoy from Madrid and Alicante must get out at Villena stat., where a daily diligence meets the train, 24 m., to Alcoy.

6½ m. *Concentaina*. Pop. 6100. Visit its Moorish tower called *el Castillo*; notice the weeping-willows, and Capu-

chin convent, in which are some pictures by Julianio.

6½ m. *Albayda* (Pop. 3300), with its old manorial residence, is now passed, and the road continues to

3 m. *Jativa*, a stat. on the rly. from Madrid to Valencia (see Rte. 123). Here take train to

34 m. *Valencia* (described in Rte. 123).

Diligence for Alcoy, 24 m.

ROUTE 127.

VALENCIA TO DENIA. 49½ m.

This interesting excursion should be made by every visitor to Valencia, taking the lake of *Albufera* by the way.

The rly. to Madrid can be taken as far as

7½ m. *Silla Stat.* Pop. 2600. Near which the lake of *Albufera* commences. This celebrated lagoon, the *Albufera*, Arabic *Albahar*, "the little lake," is the *see* and throne of *Flora* and *Pomona*, and extends about 9 m. N. and S., being about 27 m. in circumference, and from 3 to 12 ft. deep. It narrows to the N., separated by a strip of land from the sea, with which a canal, *Perello*, that can be opened and shut at pleasure, communicates. It is fed by the *Turia* and the *Acequia del Rey*. It fills in winter, and is then a complete preserve of fish and wild-fowl. The fishermen dwell in *chozas*, exposed to agues and mosquitos. 70 sorts of birds breed here in the *broza*, bush, and reeds; the small ducks and teal are delicious, especially the *Foja*. There are 2 public days of shooting, the 11th and 25th of Nov., when many hundred boats of sportsmen harass the water-fowl, which darken the air. The *dehesa*, or strip between the lake and sea, abounds with rabbits and wood-cocks (*gallinetas*). This lake and domain, valued in 1813 at 300,000*l.*, a royal property, was granted to Suchet by Buonaparte, who created him a French *Duc* by the title of *Albufera*,

in reward for his capture of Valencia. The English Duke, at Vitoria, however, unsettled the conveyance; but Ferdinand VII. would have confirmed the gift to Suchet, although he made difficulties about the *Soto* of Granada, which had been granted to our Duke, his deliverer, to whom, strange to say, this very *Albufera* was contemplated being given, had not the jealous Valencians raised objections. Charles IV. made it over to the minion Godoy, but it again belongs to the Crown, and application for shooting and fishing permits must be made to *Señor Intendente del Real Patrimonio* in Valencia.

10½ m. *Sueca*. Pop. 9100. A town placed in the centre of *las tierras de Arroz*, one of the richest rice-producing districts in Europe.

3 m. *Cullera*. Pop. 8500. A port admirably placed at the mouth of the Rio Jucar. The town is surrounded by walls flanked by towers.

A fine floating bridge is now crossed, and then the *Venta de Mirance*, the *Venta de Jaraco*, and the *Grao de Gandia* are passed, to

12 m. *Gandia*. No Inns—numerous private houses where comfortable lodgings can be obtained. Pop. 7000. This ancient wall-encircled town has a fine palace where the sainted Duke de Borja lived. Obs. the paintings by Gaspar Huerta. [From Gandia the *Monduber* may be ascended, and the caves under the Sigüili near to *Bent-doleig* (9 m. distant) may be explored.]

The Rio Alcoy is now crossed by a bridge.

3½ m. *Olivia*. Pop. 6000. A busy little agricultural and fruit-producing town.

13 m. *Denia*. Pop. 4300. This ancient town, with its picturesque old fortifications, is the capital of its *Marquesado*, and was once a strong place. Now neglected, and without defence, its harbour is not what it was when Sertorius used to make it his naval station (Strabo, iii. 239). It lies on, nay, in the sea, under the rock *el Mongó*, which rises about 2600 ft., commanding the views which gave one of

the ancient names *Emeroscopium*, derived from this peep-of-day look-out for pirates; the present name is a corruption of *Dianium*, from a celebrated temple to Diana of Ephesus. It now carries on a busy trade with raisins.

The *Mongó* slopes down to the Cape San Antonio, and at its back from *Iberia* basks the beautiful town of *Jalea* (Pop. about 4000), which the lovers of Claude Vernet and Salvator Rosa should visit: indeed the whole *Marina*, like the coast of Amalfi, is a picture: you have a beauteous sky, blue broken headlands, a still deep-green sea, with craft built for the painter skimming over the rippling waves, and a crew dressed as if for an opera ballet; then inland are wild mountain gorges with mediæval turrets and castles, placed exactly where the artist would wish them, and rendered more beautiful by time and ruin. There are many *cuevas* or grottos in the mountains, one especially called *del Organo*, and the *Cueva del Oro*.

ROUTE 128.

CASTELLON DE LA PLANA TO MORELLA.

48 m.

Castellon de la Plana is described in Rte. 134.

Thence the rte. to Morella follows a N.E. direction to

7 m. *La Puebla*. Pop. 280.

4½ m. *Cabanes*, near which the road passes through an old Roman archway.

8½ m. *Las Cuevas*. Pop. 300.

8½ m. *Salsadella*. Pop. 1000.

3 m. *San Mateo*. Pop. 3200. The neighbourhood is thickly planted with olive-trees.

16½ m. *Morella*. Pop. 6300. This hilly capital of its hilly *partido* was

the *Castra Ælia* of the Romans, and the winter quarters of Sertorius. Being on the frontier of Aragon and Valencia, it has always been an important military position in time of war. Its steep streets, Moorish walls and towers, rock-built castle, and noble aqueduct, combine to make it strikingly picturesque. Visit *la Torre de Zeloquia* and the *Iglesia Mayor*, which was built in 1317; its choir is singular, being raised on arches and pillars; the clergy ascend by a curious staircase, which winds round a column. Obs. the picture of Jaime offering a bit of the true cross, which is attributed to Ribalta. Its castle—apparently im-

pregnable—was the chief hold of Cabrera during the Carlist struggle; he scaled its walls by ropes furnished by a partisan within, on the night of the 25th of Jan. 1838. Here he also twice beat back the Christino troops under Oroa and Pardiñas. Morella was taken by Espartero in 1840, on which occasion a magazine blew up, causing great damage and loss of life. The religious procession to the *Virgen de Vallibona*, which takes place on the first Saturday in May once in every six years, is a strikingly picturesque scene.

From Morella, a road N., by way of *Alcaniz*, leads to Zaragoza (44½ m.)

SECTION VIII.

CATALONIA.

THE principality of Catalonia (*Cataluña*) constitutes the north-eastern corner of the Peninsula: in form triangular, with the Mediterranean Sea for the base, it is bounded to the N. by the Pyrenees, W. by Aragon, S. by Valencia. It extends about 140 m. E. to W. and 150 m. N. to S., with a population exceeding a million and a half. The sea-board extends about 240 miles, the principal ports being Barcelona, Tarragona, Salou, and Rosas. Catalonia is the Lancashire of Spain, and Barcelona is its Manchester. Besides being wholesale manufacturers, the Catalans are amongst the best tradesmen of the Peninsula; indeed, "*Vamos al Catalan*" is equivalent in many places to going to a shop. The transport of bules has raised up a tribe of *Caleseros*, *Carreteros*, and *Arrieros*, as well as of *Venteros*, at whose taverns they put up: long habits of traffic have accustomed them to the road, its wants and accommodations. The diligence and railway system of Spain commenced here.

The principal rivers empty themselves into the Mediterranean, the *Fluvia*, near Figueras, the *Ter* near Gerona, the *Llobregat* near Barcelona, and the *Francoli*, near Tarragona; but the *Ebro* is the grand natural aorta, however little use has been made of it. The *Cenia* divides Catalonia from Valencia. The climate and productions vary according to the elevations: the hills are cold and temperate, the maritime strips warm and sunny; hence the botanical range is very great; but whether climate or soil be favourable or not, the industry and labour of the Catalan surmounts most difficulties, and the terraced rocks are forced to yield food, *de las piedras sacan panes*. The Catalans are the richest of Spaniards, because they work and produce the most. The Tarragona district, as in the days of Pliny, furnishes wines, which, when *rancios*, or matured by age, are excellent; the best are those of *Benicarló*, and the delicious sweet malvoises of *Sitges*. Nuts, commonly called Barcelona nuts, are also a great staple. The *algarroba*, or carob-pod, is the usual food for animals, and sometimes for men. The principality abounds in *barilla*, especially near Tortosa. The scenery of *Cataluña* is very fine. The traveller who climbs the alpine peaks of Monserrat will find the province can compete with the passes of Tyrol. The rivers pour and foam down the hills; the small villages, such as Papiol, are, during the vintage, purple with the fruit of the wine-press. The province is divided into the four provinces of Tarragona, Barcelona, Lérida, and Gerona. Tarragona is the most fertile; Barcelona the busy and pine-clad; Lerida the province of desolation; and Gerona of semi-alpine scenery.

The geology of Catalonia, according to Mr. Pratt, is characterised by a series of ridges running N.E. and S.W., parallel with the coast. Towards the N.E. they are interfered with by intrusive rocks of granite, porphyry, and lava, and are frequently disturbed at other parts of their course. The oldest sedimentary rocks are chistolite schists, resting on granite. Limestone, with oolitic fossils, near Figueras, is associated with the above rocks. The tertiary rocks are of great extent and interest. Ridges formed of hills of nummulitic rocks

occur respectively at Gerona, Vich, Caldas, and Villa Franca. Miocene tertiary deposits are found near Barcelona. Marbles and minerals are found in the mountains, with jaspers and alabasters; the finest at Tortosa and Cervera. Iron is plentiful in the Pyrenees, and coal at Ripoll, Tortosa, and Camprodon. The salt-mountain of Cardona is quite unique.

There are eight cathedral towns, of which Tarragona (the metropolitan), Gerona, and Barcelona, are the most interesting. Among the objects best worth seeing are the Pyrenees, the salt-mines of Cardona, Monserrat, and the town and antiquities of Tarragona. The antiquarian will find the whole province full of objects of the deepest interest.

The Catalans are neither French nor Spaniards, but a distinct people in language, costume, and habits; indeed, their roughness and activity are enough to convince the traveller that he is no longer in high-bred, indolent Spain.

Catalonia is the strength and weakness of Spain; and no province forming part of the conventional monarchy *de las Españas* has hung more loosely to the crown than this classical country of revolt, which has been ever ready to fly off. Rebellious and republican, well may the natives wear the blood-coloured red cap of the much-prostituted name of Liberty! Their murders of prisoners during the civil wars were frightful. The *Patulea*, or plebs, wore gridirons à la San Lorenzo, and cried *Modrões á la poela!* (Moderates, to the frying-pan!) Others, to show their Voltairian progress, dragged images of Christ about by the neck. The Catalonians in peaceful times are, however, industrious and honest. Physically strong, sinewy, and active, they are patient under fatigue and privation, and form the raw material of excellent soldiers and sailors, and have, when well commanded, proved their valour and intelligence by sea and land. The Catalonians, under the Aragonese kings, during the 13th century, took the lead in maritime conquest and jurisprudence, nor was trade ever thought to be a degradation, until the province was annexed to the proud Castile, when the first heavy blow was dealt to its prosperity. Then ensued constant insurrections, wars, and military occupations, succeeded by the French invasion, and the consequent loss of the S. American colonies.

The national costume of the Catalan peasants, like their painted stuccoed houses, is rather Genoese than Spanish. The men wear long loose cloth or plush trousers of dark colours, which come so high up to the armpits that they are all *breeches* and no body. Their jackets are very short, and are hung in fine weather over their shoulders. In winter they use a sort of *capote* or *gambote*, which supplies the Spanish *capa*. Another peculiarity in the head-gear is, that they neither wear the *sombrero gacho* of the S., nor the *montera* of the central provinces, but a *gorro* (*gorri* means *red* in Basque) or red or purple cap, of which the Phrygian bonnet was the type; the end either hangs down on one side or is doubled up and brought over the forehead, and has a high-treasonable, Robespierre look. This costume is fast disappearing, and is substituted by the blouse, cap, and hat of the French *ouvrier*. The white mantillas worn by the women are now seldom seen. The wearers are fond of broils, are gross feeders, and given to wine, which they drink after the fashion of the Rhytium vessels of antiquity; they do not touch the glass with their lips, but hold up the *porron* (a round-bellied bottle with a spout) at arm's length, pouring the contents into their mouths in a vinous parabola; they never miss the mark, while a stranger generally inundates either his nose or his neckcloth. The women are generally neither handsome nor amiable; they lack alike the beauty of the *Valenciana*, the *gracia y aire* of the *Andaluza*. The ordinary costume is a tight boddicer, with a handkerchief, *mocañó*, or a *serge manto* on the head. Their amethyst and emerald earrings are quite Moorish, and so large and heavy as to be supported by threads hung over the

cars. They speak a local, and to most an unintelligible language—a harsh Limosin, spoken with a gruff enunciation.*

The history of Catalonia is soon told. The *neighbour* France, from the earliest period, began her aggressions, and the Celtic Gaul invaded and harassed the Iberian. The border races at last united, by a compromise rare in the history of rival neighbours, into the *Celtiberian*, which, partaking of both stocks, inherited the qualities of each, and became the most aurivorous, cruel, perfidious, brave, and warlike population of the Peninsula. Catalonia was the first conquest of Rome; and here that empire, raised by the sword, first fell by the sword, for by this province the Goths also entered Spain, and it still bears the record in the name *Gothalunia*. The Goths were welcomed by the people oppressed by the rapine and extortion of Roman governors, and free and independent bands of *Bacaudæ* or *Bagaudæ* rose against them, as they did in our times against the French; the Goths were dispossessed by the Moors, or rather the Berbers, the real ravagers of the Peninsula. These in due time were beaten by the Spaniards, aided by the troops of Charlemagne, whose principle was to uphold all who were enemies to the Kalif of Cordova. When the Moors were driven back beyond the Ebro, the reconquered province was divided into departments or *Foguerias*, and governed by deputed counts. The national liberties were secured by a code of *Usages*, and the people were represented by local parliaments or *Universidades*. The sovereignty became hereditary about 1040, in the person of Ramon Berenguer, who allied himself with the French and Normans; hence the introduction of their style of architecture. Catalonia was united to Aragon in 1137 by the marriage of Ramon Berenguer IV. with Petronila, the heiress of Ramiro *el Monje*; and both were incorporated with Castile by the marriage of Ferdinand and Isabel.

Always hankering after former independence, Catalonia has never ceased to be a thorn to all its foreign possessors. The pages of history are filled with the outbreaks of this classical province of revolt. It rebelled against Pedro III. of Aragon, in 1277 and 1283; again in 1460, against Juan II., by espousing the cause of his son Don Carlos, and afterwards by declaring itself a republic, which was not suppressed until 1472. It yielded only a surly allegiance to the Austrian dynasty while in vigour; but in 1640, seizing on Philip IV.'s infirmity as its opportunity, it threw itself into the arms of Louis XIII., who proclaimed himself Count of Barcelona, taking, in 1642, Perpignan, the great object of Richelieu, and thus depriving Spain of Roussillon, her north-eastern bulwark, at the moment when she lost her western in Portugal. This insurrection, put down in 1652, was renewed in 1689. Louis XIV., at the peace of the Bidasoa, 1660, guaranteed to Catalonia her liberties, which his grandson Philip V. abolished altogether, having previously carried fire and sword over the ill-fated province. Then a heavy income-tax was laid on, as a punishment, in lieu of all other Spanish imposts, but this, by unfettering commerce, proved to be a saving benefit, since the native industry expanded once more. There has never been a modern insurrection (if we except that which commenced in the autumn of 1868), whether for the French or against them, whether for a Servile or Liberal faction, in which the Catalans have not taken the lead. After the revolution of 1868 part of Cataluña became republican, pulled down churches, burnt municipal archives, and committed other excesses. In 1874-75 the inhabitants of the mountains of Cataluña declared themselves for Don Carlos. Placed between two fires, and alternately the dupe and victim of Spain and France, they have no reason to love their neighbours, although willing to side with either, as suits their private and local interests.†

* The 'Diccionario Manual,' by Roca y Cerdá, 8vo., Barcelona, 1824, is a useful interpreter between the Spanish and Catalan.

† The student of Spanish history will refer to the following works—viz., 'Descripción de Cata-

ROUTES.

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135 Tarragona to Lerida, by Reus and Vimboli. Rail and Diligence	467	139 Barcelona to Vich and Ripoll. Rail and Road	487
136 Tarragona to Barcelona, by Martorell, and Excursion to Monserrat. Rail, &c.	468	141 Ripoll to Camprodon. Diligence	487
137 Perpignan to Barcelona, by Gerona. A. Coast line by Arenys. B. Inland line, by Granollers. Rail	481	142 Barcelona to the Baths in the French Pyrenees. Rail, Diligence, &c.	488
		143 Barcelona to Lérida, by Sabadell, Monistrol, Manresa, and Bellpuig. Rail	490
		144 Lérida to Fraga. Carriage-road	495

ROUTE 134.

VALENCIA TO TARRAGONA, BY MURVIEDRO, CASTELLON, AND TORTOSA.

141½ m.

Two trains daily, in 10 hrs.

Valencia. See Rte. 123.

The Rly. Stat. is near the magnificent Plaza de Toros.

9¼ m. *Albuixech* Stat. The railway now skirts the sea: to the rt. is seen the fair city of Valencia several miles before it is reached.

2½ m. *Puig* Stat. Pop. 1900.

1½ m. *Puzol* Stat. Pop. 3000. Here is a modern villa belonging to the Archbishop of Valencia. The surrounding country is one immense olive

plantation, intersected with luxuriant vineyards.

4 m. *MURVIEDRO* or *SAGUNTO* STAT. Pop. 6915. *Inn*: Posada de San Joaquin, close to rly. stat.: a primitive inn, 3 good bedrooms furnished with iron bedsteads, and clean linen.

Murviedro lies on the *Palancia*. The long lines of walls and towers crown the height, which rises above the site of *Saguntum*, founded 1384 years before Christ, by the Greeks of *Zacynthus* (*Zant*) (*Strabo*, iii. 240), and one of the few emporia which the jealous Phœnicians ever permitted their dreaded rivals to establish on the Peninsular coasts. *Murviedro* was formerly a seaport, but now the fickle waters have retired more than 3 m. No Iberian city has been more described in history than the city of *Saguntum*. Being the frontier town, allied to Rome, and extremely rich, it

lonia,' *Marca*, fol.; 'Cristal de la Verdad,' *Gab. Agust. Rins*, 4to., Zar., 1846; 'Atroces Hechos Franceses,' *Luis de Cruzamonte*, 4to., 1833; and 'Pasagios fatales del mando Frances,' R. D. de *Bocabert*, Zar., 4to., 1846; 'Cataluña ilustrada,' *Esteban de Corbera*, Napoles, 1678; 'Anales de Cataluña,' *Narciso Feliu de la Peña y Farell*, 3 vols. fol., Bar., 1709; also the 'Memoirs of Dunlop.' For the wars of succession, *Lord Mahon's* excellent history. For commercial history, 'Memorias sobre la Marina,' *Antonio Capmany*, 4 vols. 4to., Mad., 1779-92; and 'El Código o Libro del Consulado,' 2 vols. 4to., Mad., 1791, by the same able author. For the ecclesiastical, *Florez*, 'Esp. Sag., xxiv., Parte I. 2.' And for Roman inscriptions, the 'Syloge' of *Josef Finestres*, 1762. For botany, 'El Catalogo,' by *Dr. Miguel Colmeiro*. For Catalan authors, consult 'Memoria para una biblioteca de escritores Catalanes,' 4to., Barc., 1836, with Appendix by *Juan Comunas*, Burgos, 4to., 1840.

was hated by Hannibal, who attacked it. The obstinacy and horrors of the defence rivalled Numantia. Sil. Italicus (i. 271) gives the sad details. The town perished, said Florus (ii. 6, 3), a great but mournful monument of fidelity to Rome, and of Rome's neglect of an ally in the hour of need; Saguntum was revenged, as its capture led to the second Punic war, and ultimately to the expulsion from Spain of the Carthaginian. It was taken in 535 A.U.C. See also Pliny, iii. 3; and read on the site itself Livy, xxi. 7. It was rebuilt by the Romans, and became a municipium, but fell with the empire, the remains having been ever since used by Goth, Moor, and Spaniard, as a quarry above ground. As with Italica, mayors and monks have converted the shattered marbles to their base purposes. Mutilated fragments are here and there imbedded in the modern houses; so true is the lament of Argensola :—

*"Con marmoles de nobles inscripciones
Teatro un tiempo y aras, en Sagunto
Fabrican hoy tabernas y mesones."*

The name Murviedro (Murbiter of the Moors) is derived from these *Muri reteres*, Muros viejos; the *la vieja* of Spaniards, the *palais* of Greeks, the *citta vecchia* of Italy—Old Sarum.*

The great Temple of Diana stood where is now the convent of La Trinidad. Here are let in some 6 Roman inscriptions, relating to the families of Sergia and others. At the back is a water-course, with portions of the walls of the Circus Maximus. In the suburb San Salvador a mosaic pavement of Bacchus was discovered in 1745, which has since (*cosas de España*) disappeared.

The famous Theatre, placed on the slope above the town, was much da-

* So the Italian names Viterbo, Orvieto, Cervetri, and others, represent the *Urbs vetus*, *Vetus urbs*, *Ceres vetus*, &c. Fragments of the once famous red pottery are found, the Calices Saguntini, Mart. xiv. 108, on which the Comte de Lumieres wrote an *avo*, 'Barros Saguntinos,' Val. 1772. Many coins are dug up here: indeed, the mint of Saguntum struck 27 specimens, 111 rev., 'M.' ii. 569.)

maged by Suchet, who used the stones of which it was built to strengthen the castle, whose long lines of wall and tower rise grandly above; the general form of the theatre is, however, still perfect. The ruins were enclosed by a substantial wall in 1867 (key at the house of the *Alcalde*: it is lent upon application, *gratis*). The Roman architect took advantage of the rising ground for his upper seats, which look N.E., in order to secure shade to the great mass of the spectators, who thus, seated in *balcones de sombra*, as at a modern bull-fight, must, like those in the Greek theatre at Taormina, in Sicily, have enjoyed at the same time a spectacle of nature and of art. The Theatre is of small proportions. A few fragments of sculpture, neglected as usual, and mutilated, are let into a wall at the E. side of the arena. The local arrangements, such as are common to Roman theatres, resemble those of Merida.

Ascending to the Castle, near the entrance are some buttresses and massy masonry, said to be remains of the old Saguntine castle. The present fortress is altogether Moorish, and girdles the irregular eminences. The citadel, with the towers San Fernando and San Pedro, probably occupies the site of the Sanguntine keep described by Livy (xxi. 7). Suchet stormed the fortress from this side. The castle is rambling and extensive, with some Moorish cisterns, built on the supposed site of a Roman temple. The views on all sides are very extensive, especially looking towards Valencia, from what used to be the governor's garden, which overhangs the extreme S.E. edge of the fortress. Descend into the dungeons below this garden, where prisoners condemned to chains for life were confined. The gloomy cells—3 in number—are in perfect preservation. This fortress is the key of Valencia.

Next visit the little Ch. of San Salvador (near the rly. stat.). It is of very ancient date. Obs. the ceiling of wood. Local tradition accords to this ch. the honour of being the oldest in Spain.

5 m. *Almenara* Stat. Pop. 1800. Obs. its old castle perched upon a neighbouring hill.

2½ m. *Chilches* Stat. Pop. 850.

6 m. *Nules* Stat. Pop. 4000. Surrounded by turreted walls and entered by 4 gateways. [Near this stat. are the mineral springs of Villavieja de Nules; the waters are ferruginous and strongly carbonated.]

3½ m. *Burriana* Stat. Pop. 7300.

4 m. *Villareal* Stat. Pop. 8500. This little town has the title of *Murquisat*. The octangular tower of its ch. is remarkably lofty and imposing in its effect. The rly. now crosses a bridge over the Mijares to

3 m. *Castellon de la Plana* Stat. (Buffet). Inn: *Fonda de España*, very bud. Pop. 20,000.

Castellon is called "of the plain," because *Jaimo I.*, in the year 1233, removed the town from the old Moorish position, which was on a rising ground 1½ m. to the N. This flourishing place, in a garden of plenty, is uninteresting. It is fed by an admirable *acequia*; the costumes of the peasants are extremely picturesque.

Here *Francisco Ribalta*, the painter, was born, 1551.

There is a provincial *Museo*. In the *Casa Capitular*, on the Plaza de la Constitucion, and in the *Ch. of La Sangre*, are some of the best works of *Ribalta*, and of *Carlos Maratta*. Visit the *Ch. of the Sepulcro*: it is so called from a tomb at the high altar, which was said to have been sculptured by angels.

The *Torre de las Campanas* is an octagon, 260 ft. high, and built in 1591-1604. These towers or belfries are very common in Aragon and Catalonia.

This place may be made the headquarters of the naturalist, who hence can make excursions to the hilly group *Las Santas*; to *Peña Golosa*, the highest knoll, and the nucleus of the chain; and to *Espadan*, where mines of copper, cinnabar, lead, &c., abound. The chief mineral baths are at *Villavieja* (9 m. from *Nules*).

The lover of rustic fêtes should attend, the 3rd Sunday in Lent, the pilgrimage to *S. M. Madalena*, on a hill 3½ m. E.; a grand procession is made to the site of the old town. A *Porraté* or Fair is then and there held at noon, and *Gayates*, illuminated cypresses, carried at night. The whole is very picturesque.*

Excursions: The ecclesiologist may visit the *Cueva Santa*, near the *Alcublas*; the Carthusian *Vall de Cristo*, near *Altura*; and the *Bernadine* convent at *Benifasá*, built in 1233 by *Jaimo I.*

7½ m. *Benicasim* Stat. Situated on a little bay. Obs. its beautiful ch., which contains some pictures by *Cameron*.

7½ m. *Torreblanca* Stat. Pop. 1900. 3 m. *Alcala de Chisvert* Stat. Pop. 5500.

12½ m. *Benicarló* Stat. Pop. 6500. This ancient town is surrounded by walls, with a ruined castle; it has a sort of fishing-port called *el grao*, but its population is miserable amidst plenty. The ch. has an octangular tower. The district around is celebrated for its red and full-flavoured wines, which are exported largely to Bordeaux, to enrich poor clarets for the English and American markets; the wines when new are as thick as ink, and deserve their familiar appellation, "black strap." Much bad brandy is also made here. During the vintage the mud of this town is absolutely blood-red with grape-husks, and the legs of the inhabitants died a rich crimson colour from treading the vats. Great improvements have taken place in the manufacture of the wine here and in other towns of this district.

[3 m. to E. is *Peñíscola*. Pop. 1500. A miniature Gibraltar, it rises 240 ft. out of the sea, and is inaccessible by water. It is connected with the land by a narrow strip of sand. Here Pope Luna (Benedict XIII.) took refuge, 1415-23, after he was declared schismatic by the Council of Constance.

* There is a statistical Memoria of Castellon de la Plana, by Santillan, 1843.

Visit *el Bufador del Papa*, a singular aperture in the rock, through which the sea-waves boil and foam.]

2½ m. *Vinaroz* Stat. Pop. 10,500. This busy old sea-port is encompassed with crumbling walls. Its inhabitants—half peasant, half sailor—are employed in agricultural and piscatorial pursuits; the sturgeons and lampreys caught here are excellent. The Duc de Vendôme, descendant of Henri IV., died at the *Palacio* of Vinaroz, from gorging the rich fish of the place; his body was removed to the Escorial by Philip V., who owed his throne to the gormandising duke. The bay is open and unsafe, the palms are exceedingly oriental, and the *Chalupas* which skim the deep-blue Mediterranean sea are truly picturesque.

9½ m. *Ulldecona* Stat. Pop. 5000.

4 m. *Ventallas* Stat. Pop. 3500. The rly. now crosses a beautiful suspension-bridge, which was not opened until the 6th August, 1868, great difficulties having been encountered in obtaining a secure foundation upon which to rest the piers.

4 m. *TORTOSA* Stat. Inn: Fonda, in the Plaza. Pop. 42,000.

Tortosa is a picturesque scrambling old city, placed on a sloping eminence, and parted by a cleft or *barranco*: it rises grandly over the river Ebro, with its fortified walls, buttressed old castle, and imposing cathedral. The streets are narrow, and the houses massive and gloomy-looking. The city is subject to inundations from the *Barranco del Rastro*, in spite of a subterranean drain on a large scale.

Tortosa, Dertosa, once an important city of the Illecaones, was called by the Romans, "*Julia Augusta Dertosa*." It had a mint, and the coins are described by Cean Ber. 'S.' 30, and Florez, 'M.' i. 376.*

According to Martorell, the local annalist, Tubal first settled at Tortosa, Hercules followed, and then St. Paul,

whose local name is San Pau, and who here instituted Monseñor Ruf as bishop (Rufus, Ep. Rom. xvi. 13). Under the Moors Tortosa became, in the words of the conqueror, "*gloria populorum et decor universæ terræ*," and was the key of the Ebro and of this coast, just as Almeria was in the south. It was besieged in 809 by Louis le Débonnaire, son of Charlemagne, who was beaten off. He returned, however, in 811, and captured the town. It was soon recovered by the Moors, and became a nest of pirates, and a thorn to Italian commerce. Hence Eugenius III. proclaimed a crusade against it, and the place was taken in 1148, nominally, by the Spaniards under Ramon Berenguer, but in reality by the Templars, Pisans, and Genoese, who fought and gained the battle, just as they had previously done at the pirate port of Almeria. The Moors made a desperate although unsuccessful attempt, in 1149, to recapture the town. The inhabitants, reduced to despair, meditated, like the Saguntines, killing their wives and children, but one of the husbands revealed the plan to his spouse, who collected all the women, and deceived the infidels by mounting the battlements, while the men sallied forth and routed the Moors. Don Ramon, in consequence, decorated them with a red military scarf, the order of *La Hacha*, and considerably permitted the amazons to receive dresses free from duty, and at marriages to precede the men.

Tortosa was taken by the French under Orleans (afterwards the Regent), July 15, 1708, who compelled the garrison, in defiance of the laws of civilised warfare, to enlist in the French service. In the War of Independence it was shamefully surrendered to Suchet by the *Conde de Alacha*, Nov. 2, 1811.

The Gothic Cathedral occupies the site of a mosque built in 914 by Abdur-rahman, as a Cufic inscription preserved behind the *Sacristia* recorded. The name of the tower, *Almudena*, is an evident corruption of the *Al Mued-din*, or the summoner of the faithful to

* For the history, see 'Esp. Sag., xlii.; 'Historia de la Santa Cinto,' Francisco Martorell y de Luna, duo., 'Tortosa, 1626.' 'Tortosa fidelissima,' Vicente Miraval y Forcadell, &c., Mad., 1641.

prayers. The cathedral was dedicated to the Virgin in 1158-78 by the Bishop Gaufredo. The chapter was formed on a conventual plan, the canons living in community after the rules of the order of St. Augustine; this arrangement was confirmed in 1155 by Adrian IV. (Breukspere, the English pope), and the identical bull is printed in the *Esp. Sag.*, xlii., 303. The present cathedral, built in 1347, has a fine approach, but the principal classical façade, with massive Ionic pillars, has been modernised, and, with its heavy cornice, is out of character with the Gothic interior, where also the demon of *Churriguerismo* has been at work. The E. end 'terminates with a semicircular apsis. The *coro* is placed around the high altar, and not in the central nave, as is more usual. The fine *Silleria*, with rich Corinthian ornaments, "poppy-heads," and saints, was carved by Cristobal de Salamanca, 1588-93. The ancient pulpits with basso-relievos deserve notice. The beautiful *reja de coro* was raised by Bishop Gaspar Punter, and is enriched with jaspers and Berruguete details. The iron *reja* to the high altar is equally remarkable: the modern overdone organs are sadly out of character. The cathedral is full of precious marbles, especially the chapel of the *Cinta*, but the paintings on the cupola, and the style of architecture, are beggarly, when compared to the materials. The baptismal font is said to have belonged to Benedict XIII., who gave his golden chalice to the chapter. The *relicario* is still rich in sainted bones, left behind by Suchet, who only carried off the gold and silver mountings. Ask to see a fine Moorish ivory casket. Obs., in the *Capilla de Santa Candia*, the inscriptions of the tombs of the 4 first bishops—Gaufredo, ob. 1165; Ponce, ob. 1193; Gombal, ob. 1212; and Ponce de Torrellas, ob. 1254: obs. also the tomb of Bishop Tena. Look at the portal leading to the cloister, and its 5 statues. A small portion, also, of the original conventual buildings yet remains, and a curious old chapel with red and green pillars. Adrian VI. was Bishop of Tortosa.

The *Colegio*, founded in 1362 by Bartolomé Ponz, was improved in 1528, and confirmed as a college in 1545: the elegant cloisters are Doric and Ionic, with medallions of royal personages from Ramon Berenguer downwards, wrought in a fine Aragonese style. In the ch. of San Juan is the grand sepulchre and kneeling figure of Bishop Juan Bautista Veschi, ob. 1660; and a miracle-working crucifix.

Ascend to the ruined castle, with its wide ill-kept bastions, moats, &c., all *hors de combat*; the views over the town and environs are splendid. There are also some ancient *Mazmorras*.

The line of railway from Tortosa to Tarragona is most beautiful.

8 m. *Amposta* Stat. Pop. 1670.

6 m. *Ampolla* Stat. Pop. 1300. A fishing-village situated on a small creek.

6½ m. *Atmella* Stat. A fishing-village of 800 Inhab., prettily situated on the sea.

10 m. *Hospitalet* Stat. Here was formerly a hospital for pilgrims. Obs. several ancient Gothic edifices now in ruins, but very picturesque.

8½ m. *Cambrils* Stat. Pop. 2616. This town was the Roman *Oleaster*, and obtained its present appellation in 1080, from Alberto Cambrils, who rebuilt it in that year. It is placed on a plain called *el Campo de Tarragona*, and is the centre of a considerable export corn, wine, and fruit trade.

4½ m. *Salou* Stat. Pop. 8000. This is the rival port to Tarragona; it has, however, decreased in size and importance since the harbour at Tarragona has been improved.

The rly. traverses a beautiful country to

6½ m. TARRAGONA Stat. *Inns*: Fonda de Paris; Fonda de Europa, on the Rambla, kept by an Italian, both excellent. *Cafés*: Del Casino, on the Rambla; Fonda de Cuatro Naciones, near the rly. station, moderate and fairly good—27 reals a day.

Casino: above the Café del Casino. Visitors admitted free for one month upon the introduction of a member. No English newspaper.

Theatre: on the Rambla, small and second-rate. Operas during the winter months.

Post-office: on the Rambla. Box closes for England at 6 A.M.; letters arrive at 7.30 P.M.

Wine Exporters: Messrs. Bonsoms, Muller, and Bacot, an extensive and highly respectable American firm (Mr. Muller is U.S.A. Vice-Consul).

Dealer in English Articles: D. Gaetano Janini, of whom English stationery, fancy goods, and perfumery may be obtained.

Tarragona is one of the most interesting cities in Spain. Pop. 19,500; in the time of the Romans it exceeded a million; its climate is delicious and remarkably salubrious: the air is mild, but from its great dryness bracing and enjoyable. The sea-bathing is excellent. As a winter residence for invalids few places in Europe can equal it, whilst the walks are excellent and varied, and the carriage-drives numerous, leading in various directions through shady pine-woods and oak-plantations, and over heaths and aromatic wastes, where the wild lavender, the thyme, and other sweet-smelling shrubs perfume the air even in mid-winter. The town is abundantly supplied with every luxury in the shape of fruit, fish, and wild-fowl; the inhabitants are a busy and prosperous race, and are exceedingly hospitable. It has a nice little *Theatre* and a small *Casino*, to which strangers are admitted free for a month upon the introduction of a member.

Rising as it does above the Francoli and the sea, on a limestone rock some 760 ft. high, it is peculiarly salubrious. It was selected by the Phœnicians as a maritime settlement. They called it *Tarchon*, which Bochart interprets, a "citadel;" and such ever has been, and still is, the appearance and character of this "*Arce potens Tarraco*." Conveniently situated for communication with Rome, this strong point was made the winter residence of the Prætor. The fertile plain and "*aprica littora*" of Martial (i. 50, 21), and the wines of "*vitifera Laetania*,"

the rivals of the Falernian, still remain as described by Pliny, 'N. H.' xiv. 16, and Mart. xiii. 118. The brothers Publius and Cneius Scipio first occupied Tarragona, which Augustus raised to be the capital, having wintered here (26 B.C.), after his Cantabrian campaign; here he issued the decree which closed the temple of Janus. The favoured town was intitled "*Colonia victrix togata turrata*," *togata* being equivalent to imperial, since the *gens togata* were the lords of the world. It was made a *contentus juridicus*, or *audiencia*; had a mint, and temples to every god, goddess, and tutelary; nay, the servile citizens erected one to the emperor, "*Divo Augusto*," thus making him a god while yet alive. This temple was afterwards repaired by Adrian, and some fragments in the cloisters of the cathedral are said to have belonged to it.

Tarragona was taken by the Goths, and became their capital. The Moors, under Tarif, "made of the city a heap," and the ruins remained uninhabited for 4 centuries. The metropolitan dignity, removed by the Goths to Vich, was restored in 1089, to the disgust of Toledo, between which see and that of Tarragona there have always existed disputes as to primacy. Tarkuna, or rather the site, was granted in 1118, by San Oldegar of Barcelona, to Robert Burdet, a Norman chief, a warrior, as his Norse name *Burda* "to fight," explains. His wife, Sibylla, during her husband's absence, kept armed watch on the walls, and beat back the Moors, after which the city grew to be a frontier fortress, and nothing more; for Christian commerce centred at Barcelona, while Moorish traffic preferred Valencia.

Tarragona is still a *plaza de armas*, by name at least, as for all real strength of war it is entirely unprovided. It consists of an upper and under town: the under is protected by a range of bastions fronting the Francoli, the port, and mole, while an inner line of works protects the rise to the upper town. A wide street, the *Rambla*, runs at this point almost N. and S.

and is defended to the sea-side by the bastion *Carlos V.* The upper town is girdled with ramparts and outworks: that of the memorable *Olivo* should be visited for the view of Tarragona. The walk round the lofty ramparts is striking: even the ruins speak Latin and bear the impress of Caesar: what a sermon in these stones, which preach the fallen pride of imperial Rome! By walking round the walls from the *Torre de Pilatos* a good idea may be had of the cyclopean or polygonal walls, of which unfortunately a large portion is in progress of demolition. On reaching the modern gateway, *del Rosario*, there is one of the interesting cyclopean doorways in the form of a trapeze. There exists also a well of this same period, which was abandoned at the beginning of the Christian era, and discovered in 1438. This well is 47 metres deep; it may be visited by the antiquarian in the *Plaza de la Fuente*, opposite No. 48. A model of this well exists at the Museum. Part of the bases of the enormous cyclopean walls near the *Carcel* or *Cuartel de Pilatos* (Pontius Pilate being claimed by the Tarragonese as a townsman), have been thought to be anterior to the Romans. This edifice, said to have been the palace of Augustus, half destroyed by Suchet, has since been made a prison. The bossage work of this ruin upon ruins resembles that of Merida and Alcantara; the thickness of the walls in some places exceeds 20 ft. Many remains of antiquity are constantly found at Tarragona.* The student will find there ruins of the different buildings which constituted a Roman city of importance: Temple, Palace, Thermæ, Circus and Amphitheatre. Ancient Tarragona was used up as a quarry in rebuilding the modern town, many proofs of which may be seen at the end of the *Rambla* in the *Almacen de Artilleria*. Obs., in the *Calle Escrivanas Viejas*,

* Ship-loads of antiquities, it is said, were carried off by the English in 1722, and Florez (*Esp. Sag.* xxiv. 2) is grateful to the foreigners for having thus preserved what the *abandono y ignorancia* of his countrymen would have let perish; some of them are now at Lord Stanhope's seat, Chevening.

the window and lintel made up of Roman remains, and the singular Hebrew-like inscriptions. There are others also in the courtyard of the archbishop's modern palace, and in the cathedral cloister. The bossage stones in the *Campanario*, and walls of the cathedral, prove that they once belonged to former edifices.

The Cathedral, one of the most noble and interesting specimens of Gothic architecture in Spain, was built (A.D. 1089–1131) upon the ruins of a previous ch. which had been recovered from the Moors. The approach, as is usual in Catalonia, is by a flight of steps, 18 in number, from the busy market-place *de las Coles*. The effect has been well calculated.

The original plan of the cathedral is very simple. The principal façade consists of a deeply recessed portal, flanked by 2 massive piers; it rises to a triangle with a truncated point. The bases of the piers are decorated with a series of relieve archlets, and above are 21 statues of Apostles and Prophets under Gothic canopies, 9 of them being the work of Maestro Bartolomé (1278), and the rest of Jaime Cascàles (1375). The façade was finished in 1280 by Archbishop Olivella, who retired to the monastery of Cornalbau, stinting, himself of everything to save money for God's work. The iron-plated doors, the hinges, knockers, and copper *bullæ* were added in 1510, by Archbishop Gonzalo, as his arms denote; he lies buried on one side, and to the l. a prelate of the Medina Celi family. The doorway is divided by a figure of the Virgin and Child, and above is the Saviour, seated in the attitude of judgment. At his feet are the figures which constitute the representation of the Last Judgment: this fine work is attributed to Bartolomé, 1278. The superb rose-window was commenced in 1131 by San Oldegur, aided by Robert Burdet, who went especially into Normandy for his garrison and architects.

The interior of the cathedral, with its low massive piers, is simple, severe

and majestic; the *pila*, or baptismal font, is a Roman bath, or sarcophagus, found in the palace of Augustus; the grand *retablo* was constructed of Catalonian marbles, by Pedro Juan and Guillen de Mota, in 1426-34. The principal subjects of the basso-relievos are from the martyrdom of Santa Tecla, the tutelar of Tarragona; her grand and picturesque festival is celebrated on the 23rd of September, with sky-rockets, dances, &c., on the plaza. Her chapel, which was modernised in 1778, is rich in red marbles, Corinthian pillars, and poor sculptured relievos of her history by one Carlos Salas. Obs. the tomb and costume of the Archbp. Olivella.

The gorgeous windows in the transept were painted by Juan Guarab, 1574, and are exceedingly rich. The elegant Gothic chandeliers are modern, and were made at Barcelona: the *Silleria del coro* is excellent, and carved in 1478 by Francisco Gomar and his son. Obs. the archbishop's throne and the *reja*: the organ, one of the best in the province, was designed by Canon Amigó, of Tortosa, in 1563. Many tombs here are extremely ancient; behind the altar is that of Cyprian, a Gothic archbishop, 683; obs. those in the l. transept, in chests resting on stone corbels; the dates range from 1174 to 1215; several of the deceased were killed in these foray periods (Hugo de Cervello, Vilademals, &c.). At the back of the Coro was constructed in 1854 the sepulchre of Jaime I.; his remains, and those of other royal personages, having been brought from Poblet, where they originally rested in splendid tombs of the 14th centy. The Carlists destroyed this fine building in 1835, and mutilated the statues of the kings. The *Capilla del Sacramento*, with its noble and truly classical Corinthian portal, was built in 1561-86 by the Archbishop Agustin, the first of modern coin-collectors, from a design of his own, corrected by the Canon Amigó; he died in 1586, leaving Santa Tecla and this chapel his sole heirs: his fine tomb is the work of the celebrated Pedro Blay, 1590. The chapel was originally the

refectory of the canons when they lived in community; the roof has been thought to be Roman; the marble *retablo* is filled with paintings by Isaac Hermes, 1587. Of the sculpture, the Aaron and Melchizedec are by Albriou and Nicholas Larraut, 1588: the bronzes of the *sagrario* are by Felipe Volters, 1588.

In the rt. transept, near the *altar del Santo Cristo*, obs. the rude and most antique ships and crosses let into the walls: the badge of the cathedral is a cross in the shape of an Egyptian Tau. The chapel of *la Virgen de los Sastres* (the Tailors' Virgin), built in the 14th centy., is worth examining on account of the novelty of form of the gallery which runs along the upper part. Obs. also a large bas-relief at the end, which represents the Virgin and Child; it produces an admirable architectonical effect. The chapel under the organ, erected, in 1252, by Violante, wife of Don Jaime, to her sainted sister Isabel of Hungary, is very ancient. The *capilla de San Juan* and that of San Fructuoso, a tutelar of Tarragona, ob. 260, were erected by Pedro Blay: another local tutelar is San Magin, who when alive dwelt in a cave, was brought in to the Roman governor like a wild beast, and executed. The *terno*, which, like that of Valencia, is said to have belonged to St. Paul's of London, is used at Easter. There is also some fine Flemish tapestry with which the pillars are hung on grand festivals. Among the tombs obs. near the altar that of Juan de Aragon, Patriarch of Alexandria, ob. 1334. Near the *Sacristia* is that of Archbishop Alonso de Aragon, ob. 1514: obs. also that, by Pedro Blay, of Archbishop Gaspar de Cervantes Gaete, who was at the Council of Trent. The allegorical statues are fine; especially those of Archbishop Pedro de Cardona, and of his nephew Luis, also archbishop, with the elegant scrollwork and children: finer still is that of Archbishop Juan Teres, under a Corinthian pavilion by Pedro Blay.

The exquisite *Cloister* is a museum

of antiquity and architecture. The door from the cloister into the church is the finest of all the cathedral doors. It is a round-arched doorway with four engaged shafts in each jamb and a central shaft, with a subject sculptured on each face. Three only are visible; these represent the Procession of the Kings; their Worship of our Lord; and the Nativity. Ascend the terrace of the resident canon's house to obtain a view of the truncated towers of the cathedral, their windows, the machicolations of the circular end, the rich projecting Gothic chapel, and the square transept with rose-window. In the cloisters below, the pointed windows are divided by smaller round-headed Norman arches, while in the space above are circular openings with Moorish ornaments. A cornice of chequer and billet mouldings, with a fringe of engrailed arches, rests on corbels or rockets of heads; obs. particularly the Romanesque capitals and fantastic carvings, among them a rat and cat funeral, and a cock-fight (on the capitals which are under this abacus) in which the wings and heads of the birds are so ingeniously arranged as to conform to the ordinary outlines of the 13th-centy. design; the Norman zigzag or chevron is remarkable. In the walls are embedded fragments of Roman sculpture, said to be portions of the temple of Augustus; obs. also a Moorish arch of a Mihrab or oratory; the Cufic inscription states that it was made by Giafar for the prince Abdalla Abdu-rahman, "the servant of God—of the compassionate," in the year of the Hegira 349, A.D. 960. Among the sepulchral inscriptions is one A.D. 1194 to Raimundus Bone Memoria, and other inscriptions ("8th Company," "6th Company," &c.) which come home to every Anglo-Saxon reader; they mark the spots where English soldiers have been buried during the Peninsular war. The central garden is beautiful. The contrast of the exquisite vegetation and colour is perfection. Two Roman sepulchres are used as seats. Obs. the cloister chapels. The two Gothic ones are worthy of notice, [Spain.]

and the chapel of the Magdalen has several interesting pictures on panel and a good *reja*. Near the cathedral is the *Cuartel del Patriarca*, formed out of a Roman edifice, and much injured by Suchet.

The archives of the cathedral, once among the most complete and curious, were burnt by Suchet: fortunately an abstract of them had been made in 1802 by the learned canon Domingo Sala, which has since perished.

The Church of *San Pablo* is immediately behind the cathedral. It is very ancient.

The Church of *Santa Tecla, La Vieja*, is near the cathedral: it is most interesting. Obs. the cornices, portals, and windows, which are all beautifully carved.

Near the *Bastion del Toro*, and close to the sea-shore, are a few misshapen remains of the *Roman Amphitheatre*; several rows of seats are still visible. Portions of a circus 1500 ft. long, now built over, can be traced between the bastion of Charles V. and Santo Domingo.

Visit the interesting *Museo* of Antiquities, which contains an immense number of fragments of Roman statues, pottery, &c., several Arabic fragments of different kinds, and as much as still remains of the beautiful Gothic sculptures of Poblet. They have been re-arranged by the intelligent curator, and re-opened during the summer of 1868.

There is also a large convict establishment at Tarragona, where 1200 convicts are employed in quarrying.

The mole or pier at Tarragona was chiefly constructed out of the ruins of the ancient amphitheatre. It was first commenced in 1491, under the superintendence of Arnau Bonchs; it has been recently much enlarged, and the entrance deepened, and forms a very safe and commodious harbour for the numerous vessels who here come to take in cargoes of nuts, oranges, oil, and wine. Some of the native wines are excellent, and can compare with those grown in any part of

Spain. More than 20 different qualities are here produced (principally for the United States) by Bonsoms, Muller, and Bacot. Those who are interested in wines will do well to visit their cellars, near the *Puerta de Francolin*, and inspect the processes by which the fine native wines are adapted to the peculiar tastes of each European or New World market.*

Promenades, Walks, &c.—These are numerous and most charming: the *Paseo del Olivo*, the *Bastion del Toro*, and the *Paseo de San Antonio*, are all much frequented promenades. Obs. on the *Paseo de San Antonio*, a beautifully carved Gothic marble cross: on the cross itself is an exquisitely carved figure of the Saviour in full relief, whilst below are bassi-relievi of the Virgin with Child, and 8 Apostles. Without the gate of San Antonio (a few minutes' walk in a direction N.E.) is a detached fort, now in ruins, from the ramparts of which the finest view of all is obtainable: to the rt. is the intensely blue sea dotted with lateen-rigged feluccas: in front the fair plain, one mass of luxuriant vegetation, with the tomb of the Scipios in the distance, and the elevated *Torre de Barça* more distant still, whilst directly below, to the l. is seen a portion of the *Roman Aqueduct*, with its almost perfect single tier of arches, 39 in number, spanning a valley some 1000 ft. across.

This *Roman Aqueduct* runs—partly underground—from the Puente d'Armentara to the inner town, a distance of nearly 20 m. It crosses the dip of this valley to the immediate vicinity of the modern town (N.E.), but a far more interesting point of view is that obtained where it spans a valley 3 m. from the town on the road to Lerida. The arches are here in a double tier, 11 below and 26 above: those which are loftiest rise 96 ft. The length of the 26 arches is 740 ft. It is called *el Puente de Ferreras*, or by the vulgar *del Diablo*, they giving as usual all praise to "the devil," as pontifex

* See 'Cat. of Exposition Vinicola,' Mad., 877.

maximus. In this respect, however, the real devils in Spain were the clergy, as the Puentes del *Obispo*, *Arzobispo*, *Cardenal*, &c., best prove: they were truly *daemones*, or as San Isidoro interpreted the word, *daemones* skilful and intelligent, and to knowledge they added wealth and beneficence. The view from above is charming; the lonely rich ochre-coloured aqueduct, stretched across a ravine, with here and there a pine-tree soaring out of the palmito-clad soil looks truly the work of those times when there were giants on the earth. Ruined by the Moors, it so remained upwards of 1000 years, until the Archbishops Joaquin Santian Armaña de Valdivielso and Armaña made use, in the last century, of part of the old aqueduct in order to construct one which carries water in the present day to the town. The rest, which threatened to fall down when abandoned, was repaired in 1855-1856. The aqueduct is 3 m. distant from the town.

Make an excursion 3 m. to the N.W. of Tarragona, along the sea-coast, to a Roman sepulchre, called *La Torre de los Escipiones*, although the real place of burial of the Scipios is unknown; the picturesque road runs amid pine-clad hillocks, which slope down to sheltered bays, where fishermen haul in their heavy nets, and where painted barks sleep on the lazy sea; on the ridges above bird-catchers spread their toils. The monument is 30 ft. high, square, and built of a dark ochre-coloured stone; it lies close to the road, amid cacti, aloes, and aromatic shrubs all life and colour; two injured figures, in mournful attitudes, stand on the front; an alabaster inscription runs above the two figures; it is almost illegible, and is worn away by time and sea-air. The view towards Tarragona is ravishing. The rock-built city is seen with its lines of wall sloping down to the mole, which is studded with white sails, while the neutral-tinted distant hills and the deep-blue sea peep through vistas of the red branches of the pines, and the dark velvet of their tufted heads. The beauty of the

present is heightened by the poetry of the past, and a classical Claude-like feeling is inspired by the massive Roman tomb!

A little further on, along the same road, may be seen the Roman archway of *Sura* or *Bura*, 6½ m. from Tarragona. It may also be visited by rail, see Index.

Rly. in course of construction between Tarragona and Lerida by Reus and Poblet, which is open as far as Borjas. (See Rte. 135).

Steamers frequently to Barcelona, Valencia, and Cadiz.

ROUTE 135.

TARRAGONA TO LERIDA. 54 m.

The rly. is now completed as far as Borjas. Places for the diligence must be secured at the station of Tarragona.

Tarragona Stat. (See Rte. 134.)

5½ m. Villaseca Stat. Pop. 3600.

4½ m. Reus Stat. Pop. 24,155. Inn: Fonda del Teatro, indifferent. There is a Protestant chapel in the town. This lively manufacturing town contrasts with stately Tarragona. It is the great seat of the manufacture of French imitation wines, principally Maçon, Chablis, and Champagne. Mr. Francisco Gil will show his cellars to visitors. It manufactures cotton, woolen, and silk goods, soaps, &c. Although the older portion was built in 1151, the modern town may be said to date from 1750, about which year several English settled there, and established a commerce in woollens, leathers, wines, and brandies. Ascend the tower of the *Ch. of San Pedro* for the view, which is splendid. The *mercado* is the centre of commerce and loungers. The *Arrabal* is a sort of boulevard. Monday is the market-

day. The women are the prettiest in Cataluña. Reus distinguished itself for its cold-blooded murder of monks in 1835, and by its participation in the "little warrings" of 1843, in which General Prim and General Zambrano both "assisted;" they were each subsequently created *Conde de Reus*! Reus, during the years 1869 to 1874, has been the centre of constant political disturbances; first the republican party burnt the principal buildings and murdered several of the inhabitants, and secondly by the Carlists, who committed in the same manner every excess in the town.

4½ m. La Selva Stat. Pop. 3900.

3½ Alcover Stat. Pop. 3000.

4½ m. La Riba Stat. Pop. 1800. Here are several cotton factories.

4½ m. Montblanch Stat. Pop. 4060.

This decaying old town, with its walls, towers, and four gates, is placed in the midst of an unproductive district. [6 m. distant is the once celebrated Cistercian *Monastery of Poblet*, situated at the entrance to the fertile valley of *La Conca de Barberá*. Its mitred abbot reigned in Palatinate pomp. The foundation was after this wise.

In the time of the Moors a holy hermit named *Poblet* retired here to pray, but an emir, when out hunting, caught him and put him in prison; however, angels from heaven having broken his chains three successive times, the Moor repented and granted him all the territory of *Hardeta*. When the Christians reconquered the country in 1140, the body of *Poblet* was revealed to the Church by miraculous lights, in consequence of which *Ramon Berenguer IV.* immediately built the convent *El Santo*, and confirmed to the clergy who discovered the holy bones the whole of the extensive Moorish grants. Thus enriched, the convent became the *Escorial of Aragon*, and was first used as a burial-place of the Aragonese kings, and afterwards of the Dukes of *Cardona*. The ruined portico, the embattled walls, the *Sala capitular*, and the numerous monumental slabs are very picturesque. The cloisters are also fine. The former sepulchres of kings were carved with

wo effigies, the one representing the deceased monarch armed and royally arrayed, the other clad in the garb of a deacon or monk. Jaime the Conqueror contemplated ending his life here as a monk, and here Pope's Duke of Wharton actually did die. This excursion should on no account be missed, for although during the Carlist war in 1835 many of the finest sepulchres were destroyed, and the greater part of the monastery, much still remains which is well worth a visit. The bodies of Don Jaime and other royal personages were removed to the Cathedral of Tarragona, and the fragments of the sepulchres, of the 14th century, which give a good idea of their merit.]

From Montblanch to Lerida the rly. traverses the grand chain of the *Sierra de Prades* as far as

3 m. *Esplugas* Stat.

5 m. *Vimboli* Stat.

6 m. *Vinaixa* Stat.

7 m. *Floresta* Stat.

6 m. *Borjas* Stat., where the rly. at present (1878) terminates. The rest of the Rte. must be traversed by diligence until the completion of the line. The diligences run in correspondence with the trains.

19 m. *Lerida*, a stat. on the Barcelona and Zaragoza line of rly. (See Rte. 143.)

ROUTE 136.

TARRAGONA TO BARCELONA. 62½ m.

Two trains daily, in 3½ hrs.

Leaving Tarragona the Rly. crosses the *rio Gaya* by a fine suspension-bridge.

6¾ m. *Altafulla* Stat. Pop. 1200.

1¼ m. *Torredembarra* Stat. Pop. 2188. Obs. the octangular keep of its ruined castle. Visit the wonderful Roman arch, the *Arco de Barra*; its

span is 17 ft.: it is best seen from the Barcelona side. The inscription, now defaced, ran thus:—*Ex testamento L. Licini, L. F. Serg. Suræ consecratum*—the friend of Pliny the Younger.

9¾ m. *Vendrell* Stat. Pop. 3646. The neighbourhood is most beautiful: to the rt. is the Mediterranean in the distance, to the l., an undulating and richly-cultivated plain.

4¾ m. *Arbos* Stat. Pop. 1200. Obs. the beautiful *retablo* in its ch.

4¼ m. *Monjes* Stat. Pop. 120. This hamlet takes its name from a monastery, the ruins of which still exist a short distance to the rt. of the line.

3 m. *Villafranca del Panades* Stat. Pop. 5516. The houses of this ancient walled town are picturesque, and built in the Gothic style; the streets are narrow, tortuous, and ill-paved, and the inhabitants miserably poor. Its *Parroquia* has a noble nave; the lofty belfry is crowned by a bronze angel. Founded by Amilcar, Villafranca was the earliest Carthaginian settlement in Catalonia; it was retaken from the Moors A.D. 1000 by Ramon Borrel, and was then declared free, and endowed with privileges in order to entice settlers—hence its name.

[Not far from Villafranca, at San Miguel de Erdol, may be seen some interesting ruins of a fortress and sepulchres carved out of the living rock.

About 7 m. to the N.E. of Villafranca is the hamlet of San Martin de Sarroca, with its beautiful ch. built in the Roman-byzantine style.]

2¾ m. *La Granada* Stat. Pop. 750.

5½ m. *San Sadurn* Stat. Pop. 1500.

4¾ m. *Gelida* Stat. Pop. 650. Obs. the ruins of an old castle which is said to be of Roman origin: a portion of this castle is now turned into a ch.

3½ m. *Martorell* Stat. Pop. 4900. Inn: Posada de la Cruz. This little town, the *Tolobris* of the Romans, is the station for Collbato and *Monserat*, and for the mineral baths of Puda. Visit its magnificent Roman bridge over the *Llobregat*: this *Puente del Diablo* is undoubtedly one of the finest Roman remains in Spain. The

centro arch of red stone is 133 ft. wide in the span, and is a work of the Moors; the triumphal arch at the further extremity is Roman. The foundations are perfect, and are wrought with bossage masonry, as at Merida and Alcantara. There is a similar bridge over the Tech at Ceret. According to an inscription, this Roman bridge at Martorell was built by Hannibal in honour of Amilcar, A.U.C. 535. It was repaired in 1768 by Charles III.: the bridge is so narrow and steep that it is inaccessible to vehicles.

5 $\frac{1}{2}$ m. *Papiol* Stat. Pop. 1003. The beautiful range of Monserrat is still seen to the rt.

1 $\frac{1}{2}$ m. *Molina del Rey* Stat. Pop. 3000. Here is a fine bridge across the Llobregat, of 15 arches. A tunnel is now passed through, and afterwards the old *Castillo de Papiol* is seen perched upon a hill.

2 $\frac{1}{2}$ m. *San Feliu de Llobregat* Stat. Pop. 2484.

1 $\frac{1}{2}$ m. *Cornella* Stat. Pop. 1050. Obs. its old ch. of the 12th centy.

[To the l. upon rising ground is the town of *San Boy*. Pop. 500. Its Parroquia is called *la Catedral de Llobregat*.]

1 $\frac{1}{2}$ m. *Hospitalet* Stat. Pop. 2506. This little town was formerly called *Santa Eulalia de Provenzana*. It is built on the site of the ancient *Labe-dontia*, and is situated in the fertile plain called the *Pla de la Marina*. Here is the agricultural College of *San Isidro*, attached to which is a model farm.

1 $\frac{1}{2}$ m. *La Bordeta* Stat. The neighbouring plain is watered by an admirable system of artificial irrigation: the water is obtained from the Rio Llobregat. Obs. to rt. the mountain of *San Pedro Martir*.

1 $\frac{1}{2}$ m. *Sans* Stat. Pop. 6739. Here the manufacturing suburbs of Barcelona commence.

2 m. *Barcelona* Stat. N.B. This stat. is situated at N.W. end of the *Rambla*. A commodious omnibus meets every train. Fare to either of the hotels, each person, 4s.; each trunk or box, 2s.)

BARCELONA.

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§ 1. HOTELS, PROTESTANT CHURCHES AND SCHOOLS, CAFÉS, CLUBS, POST AND TELEGRAPH OFFICE, CONSULS, BANKERS, SHOP-PEOPLE, THEATRES, BATHS.

Barcelona. Inns: Fonda de las Cuatro Naciones, on the *Rambla*, well situated, clean, cuisine not first rate, dear; Fonda de Oriente, also on the *Rambla*, but inferior to the Cuatro Naciones; Fonda de España, Calle de San Pablo; Fonda Peninsulares, in the Calle San Pablo.

Casas de Huespedes are numerous in Barcelona, and are comfortable, clean, and moderate: (travellers will do well to board and lodge in one of these establishments, if their stay here be for 3 or more days). That of Madame Morasso, No. 6, Dormitorio San Francisco, can be strongly recommended. The lady and her husband speak French and Italian. La Aragonesa, Calle Conde del Asalto.

Spanish Protestant Churches and Schools, in the Calle de Gracia, Barceloneta, and Calles de Fernandina, Asalto and Abaxedor.

Cafés: Siete Puertas, on the *Rambla* ('Galignani's Messenger'); Las Delicias, on the *Rambla*; Suizo, in the Plaza Real.

Restaurant: De Francia, Plaza Real. Excellent cuisine.

Clubs: *Círculo del Liceo*, in the theatre of the same name on the *Rambla*; *Círculo de Barcelona*; *Círculo Ecuestre*, with an excellent riding-

school. Strangers introduced by a member are free for one month.

Post Office: at the Plaza de Cataluña, near the Pasco de Gracia, far from the centre. Letters arrive from England at 6 P.M.; box closes for France and England at 11:30 A.M.

Telegraph Office: Plaza del Teatro, corner of the Rambla de Santa Monica. Open from 7 A.M. to 9 P.M.

English Consul: J. Pratts, Esq., Porticos de Xifre; **Vice-Consul:** J. Hannay, Esq.

American Consul: Frederick Herman Schenck; **Vice-Consul:** Emanuel Casagemas, Esq.

Bankers: Compte and Co., No. 4, Calle Palau; Ortenbach and Co., No. 10, Calle Mercell; Vidal and Quadras, No. 2, Calle Isabel Segunda.

Grocer and wine-merchant: Martignole, Calle Escudillers, No. 10.

Booksellers: Verdaguer, Rambla No. 5; Bonnébault, Rambla, No. 22.

Glover: Madame Sitges, Pasage Bacardi.

Bootmaker: Pardas, Rambla, No. 6.

Theatres: Gran Teatro del Liceo, on the Rambla. This is the Italian Opera House of Barcelona, and is justly reputed to be one of the first in Europe, both in regard to its size (it will seat 4000 persons), its fittings, and the quality of the opera company, which is usually engaged for the winter season. Price of box, 80 r.: of stall (butaca), 12 r. to 30 r.; entrance, 6 r.

Teatro Principal, on the Rambla: Spanish comedy, drama, and dancing. Box, 60 r.; stall, 10 r.; entrance 4 r.

Teatro Romea: here low comedy is performed in the provincial dialect; also dancing *à la Catalana*.

Plaza de Toros: situated E. of the town near rly. stat. for Perpignan. The bull-fights here are much inferior to those at Madrid, Valencia, &c., the Catalonians not being lovers of the sport.

Baths: The best are in the Pasage de la Paz, or de los Baños, always open. Calle del Arcodel Teatro, No. 9, open winter and summer. Sea-baths, hot and cold, at Barceloneta. Russian baths, Calle de Mina, 6. Hot sea-baths at the same establishment.

§ 2. CABS, TRAMWAYS, RAILWAY STATIONS, STEAMERS.

Cabs: Cab-stands on the Rambla, Plaza del Angel, at rly. stats., and in most of the leading thoroughfares.

TARIFF.

The Course—by day, 1 horse, 4 r... 2 horses, 6 r.
Do. —after 8 p.m., 6 r... 2 " 9 r.
The Hour—by day, 1 horse, 8 r... 2 horses, 10 r.
Do. —after 8 p.m., 10 r... 2 " 15 r.

Tramways.

Llano de la Boqueria to Barceloneta . . 6 c.
Do. Do. to Travassera . . 6 c.
Travassera to Josepets . . 4 c.
Llano de la Boqueria to Puerta del Mar . 12 c.
Puerta del Mar to Pueblo Nuevo . . 10 c.
Llano de la Boqueria to Pueblo Nuevo . 10 c.

Railway Stations: For France, Martaro, Granollers, and Vich, *Pasro*, opposite the *Aduana*. For Zaragoza, *Calle de Villanova*. For Martorell, Tarragona, and Valencia, *Rambla de Cataluña*. For Sarria, *Plaza de Cataluña*.

Steam Communication: Steamers to Marseilles (in about 22 hrs.): fare, 1st-class cabin, 220 reals, table not included; 2 to 3 departures weekly;—to London twice a month by John Hall, jun., and Co.'s boats;—to Liverpool twice a month;—to Valencia, Tarragona, Alicante, Cartagena, Malaga, Cadiz, Vigo, &c., bi-weekly (days of departure are, however, irregular);—to Palma (Balearic Isles), on Fridays: fare, 1st cabin, 160 reals; 2nd cabin, 120 reals;—to Mahon (do.) on Wednesdays: fare, 1st cabin, 160 reals. Also steamers direct to Lisbon, Algiers, Southampton, Hamburg, Genoa, and Naples. N.B. The steamers belonging to A. Lopez and Co., Plaza de las Ollas, No. 1, are the best *coast-wise* boats, and should be preferred when possible; every information can be obtained at their office.

§ 3. HISTORICAL NOTICE, PROMENADES, STREETS, SQUARES, FORT, PORT.

Barcelona, one of the finest, and certainly the most prosperous city of Spain, is an enormous hive of manufacturing industry; it is, however, free from the usual annoyances and appear-

ances which we are accustomed to associate with a Manchester, a Leeds, or a Sheffield. It has still preserved its beauty untarnished, and rejoices in one of the most lovely sites in Europe. The mills and their tall chimneys are most of them ensconced in the vine-clad valleys which surround the town. The population of Barcelona, according to a local census taken during the spring of 1876, is 215,956.

Barcelona is admirably adapted as a winter residence for invalids; it possesses all the social advantages of a capital city; it has a good opera-house; its carnival season is reputed to be the gayest in Spain; whilst it enjoys a winter temperature warmer than that of Rome or Naples. The townsfolk are hardy and long-lived, industrious, and hospitable.

Barcelona is the capital of its province, the see of a bishop, the residence of the Captain-General, and the seat of an audiencia. It has a fine university, commercial academies, and several civil, military, art, and benevolent institutions, which are less commonly met with in other Spanish towns.

Barcelona, according to local annals, was a Lætanian city, founded of course by Hercules, 400 years before Rome. Refounded 235 B.C. by Amilcar Barca, father of Hannibal, and thence called *Barcino*, it became the Carthago Nova of the N. coast. The Punic city was small, and only occupied the hill Taber, or just the present site around the cathedral. In 206 B.C. it was made a colonia by the Romans, and called "*Faventia Julia Augusta Pio Barcino*." It was, however, eclipsed by Tarragona the Roman capital, and by Emporia, a busy Greek sea-port. Taken (about 409) by the Gothi-Alani, it soon rose in importance, and coined money with the legend *Barcino*; two councils were held here in 540 and 599. When the Moors destroyed Tarragona, Barcelona, awed by the example, capitulated, was kindly treated, and became a new metropolis. After many changes and chances during the 8th and 9th centuries, in 878 it was ruled by an independent Christian chief of its own, whose 12th descendant dropped

the title of Count of Barcelona, on assuming that of King of Aragon. During the middle ages, like Carthage of old, Barcelona was the lord and terror of the Mediterranean, and divided with Italy the enriching commerce of the East. The prosperity of those times has left its mark behind in the churches and other buildings. Trade was never held to be a degradation, as among the Castilians; accordingly, heraldic decorations are much less frequent on the houses here, where the merchant's mark was preferred to the armorial charge. The Catalans, then at peace and free, for the Spanish and Moorish struggle was carried on far away in the S., were protected by municipal charters and *fueros*; their commercial code dates from 1279, and *El Consulado del mar de Barcelona* obtained the same force in Europe as the *Leges Rhodæ* had among the ancients. It was then a city of commerce, conquest, and courtiers, of taste, learning, and luxury, in fact, the Athens of the troubadour. Here, April, 1493, did Ferdinand and Isabel receive Columbus, after his discovery and gift of a new world. But the Castilian connexion, with its wars, pride, and fiscal absurdities, led to the decay of Barcelona, and the citizens soon discovered the danger: thus when Charles V. came there, he was only received as their nominal king; hence their constant desire to shake off that foreign yoke. Thus, in 1640, they rose against the taxation and violation of their usages by Philip IV., and threw themselves into the arms of France; turning, however, against her in the War of Succession, and espousing the Austrian cause.

When the glorious career of Marlborough was arrested by party moves, Barcelona was left alone to combat her two powerful neighbours, France and Spain. Louis XIV. then sent Berwick with 40,000 men to aid Philip V., whilst an English fleet, under Wishart, blockaded their former allies. The city refused to yield unless its "*fueros*" were secured, and was therefore stormed by the French; Sept 11, a white flag was hoisted, but in vain; *Mata y Quenna* was their war-cry, and Berwick applied

the torch himself; and when the sword, fire, and lust had done their worst, all the privileges guaranteed by France were abolished by Frenchmen (Mahon, ix.).

Buonaparte obtained Barcelona by perfidy; he knew its importance, and called it the "first city" and key of Spain; "one which could not be taken, in fair war, with less than 80,000 men." Accordingly in Feb., 1808, he sent Duhesme with 11,000 men, but in the character of allies, who desired, as a "proof of confidence and harmony," that his troops might alternately mount guard with the Spanish; this request being granted, he seized the citadel on the 28th of Feb., having drawn out his soldiers under the pretence of a review.

The working classes have always been a turbulent set. After the restoration, the Conde de España ruled the town with a rod of iron; but in 1827 it rose in favour of Don Carlos, and ever since has taken the lead against every established authority. It opposed Christina in 1834, and "pronounced" for Espartero in 1840, and against him in 1841-2-3. Being "all for itself," it is in fact always ready to raise the banner of revolt.

December 21st is the fair of Barcelona; it is frequented by the peasantry from every part of the Province. The artist will do well to sketch the pretty *payesas*, and their *mocados*, who assemble on the plazas and alamedas during the fair days. The Rambla is filled with men and turkeys, and the Plateria, Bocaria, and Moncada streets are blocked with booths and purchasers. Christmas-day and New-year's-day are devoted to dancing and eating, especially in the consumption of a sort of wafer called *Neuslas*, and an almond sweet called *Turrones*. January 17th is the day of San Antonio Abad—patron of Catalonian peasants and pigs; then quadrupeds are blessed. Obs. on this occasion the costume of the muleteers, and the huge loaf (*tortell*) which they each carry slung to their saddles. February 12th is the festival of Santa Eulalia, the patron saint of the Barcelones. The 1st day of Lent is kept

as a holiday, and people go out into the country "to bury the carnival." The Carnival of Barcelona is to Spain what that of Rome was to Italy; and strangers who enjoy such noisy scenes will do well to visit Barcelona during its concluding days. The 23rd of April is the feast of St. Jorge.

Promenades.—Barcelona abounds in beautiful promenades; the first which was made was the *Rambla*. It runs nearly N. and S. from the sea right across the city, and was once a streamlet, *la Riera de Malla*, of the "Mall" which bounds the W. side of Barcelona. The word *Rambla* (Arabic *Raml*—sand), means a river-bed, which in Spain, being often dry in summer, is used as a road, just as the Corso (the Spanish *Coso*) became a *Cours* at Marseilles, and a *race-course* at Rome. The Rambla is now the great artery, the *Unter den Linden* of Barcelona, the fashionable promenade by day and night. The best hotels, theatres, &c., are placed there, and it is the scene of the renowned carnival.

The modern park and gardens of the *Ciudadela* is the most important promenade of Barcelona. The trees and fine shrubs and flowers are admirably combined with fountains and lakes much in the style of the Bois de Boulogne. It is not yet finished; but the plan contains a zoological garden, restaurant, &c. This park has been built on the land occupied by the citadel, the ancient fortress, which with Montjuich, has been the terror of the town since the time of Philip V. The municipality bought this land, with the obligation of building barracks for the soldiers. This park was laid out by public competition, and the gardener sent by the municipality to study in Belgium two years. The arrangement of the plants is first-rate.

The Muralla del Mar, a terrace of masonry, reached from the S. end of the Rambla, bathed by the sea, and overlooking the little bay which forms the port of Barcelona, is a cool and delightful promenade, and affords an unobstructed view of the blue expanse of the Mediterranean beyond.

The Jardín del General is planted

with flowers, and ornamented with statues. It will, however, very soon disappear, for the town is moving towards this side.

The Paseo del Cementerio is the favourite promenade of the lower classes on Sundays and holidays. It will be pulled down before long to prolong the new quay which is being constructed there.

Streets, squares, &c.—The principal streets in Barcelona are well paved, well lighted, wide, and long. The *Calle de San Fernando* is the handsomest. The *Calle Ancha* is also a long and busy street; it runs parallel with the *Muralla del Mar*. The *Calle de la Plateria* is the home of the gold-worker and silversmith: here is a profuse display of native jewelry to suit all tastes, much of it is quite classical and antique: the prices of gold and silver articles are very moderate; the quality of the metal is generally good, but the workmanship simple and wanting in finish.

The large and characteristic earrings, *arracadas*, which were worn in Cataluña, are fast disappearing. Some may still be seen, ornamented with stones, in the silversmiths' shops in this street. A good series exists at the South Kensington Museum among the Spanish peasant jewelry.

Plaza Real: this square is an imitation of the *Palais Royal* in Paris. It is surrounded by handsome and lofty houses, and has the pedestal of a monument in its centre, on which *was* the statue of Ferdinand the Catholic, which was destroyed in 1868.

Plaza del Palacio. Here is a beautiful fountain in Carrara marble, representing the four provinces of Catalonia, viz., Barcelona, Lerida, Tarragona, and Gerona. A winged genius crowns the monument. The escutcheon of the Marquis de Campo-Sagrado, formerly Captain-general of Catalonia, forms the principal front. Obs. the proud motto on this face of the monument, "*Despues de Dios, la Casa de Quirós.*"

Plaza del Padro. Here is an obelisk erected 1672; and a statue of Santa Eulalia, the tutelary of Barcelona.

Plaza del Teatro, in which is the *Teatro Principal*—it forms a part of the *Rambla*. Here is the fountain *Fuente del Vell*, a pyramidal monument of quadrangular form, intended to represent Barcelona.

Philip V. pulled down 2000 houses, 37 streets, and 3 churches, to make room for a species of entrenched camp, the former fortress, which no longer exists. However, to compensate for this wholesale destruction of property, one Pedro Cermeño was employed (1755-78) to raise the new suburb, called *Barceloneta*. The houses of *Barceloneta* are low and painted red, with a very Genoese look; the streets are well paved, and run in straight lines, and the place is tenanted by shipbuilders, washerwomen, and fishermen.

The Fort of Montjuich, S. of the town, is placed upon an isolated hill 752 ft. above the sea-level. It commands both the city and the port. It was the *Mons Jovis* of the Romans; the *Mons Judaicus* of the middle ages, having then been inhabited by Jews. The fine zigzag road which approaches it was constructed by Roncali. The superb fortifications are very strong, and well provided with cisterns and casemates. In the War of Succession it was surprised and taken, Sept. 14, 1705, by Lord Peterborough—that Don Quijote of English history. Considering the apparent inaccessibility of the place, its capture may well be considered to have been one of the most brilliant feats of modern times. It was from these batteries that Barcelona was bombarded by Espartero in the insurrection of 1842, and again in the *Pro-nunciamento* of 1843. A portion of the *Atarazanas* still remain; they were much improved under Charles III. by one Máziz, a Swiss. The rambling ill-furnished establishments and barracks cover a large space, and have been erected from time to time; they are capable of containing 7000 men. The *Sala de las Armas* is more extensive than the usual supply of arms or ammunition in it; the heraldic arms of Barcelona are, or, 4 bars gules, with St. George's cross argent. These were

the bearings of the old counts, and are said to have been assumed by Wilfred *el velloso* (he had hair on the soles of his feet); after a battle with the Normans he drew his bloody fingers over his shield—a truly soldier-like blazon; *crucior horrida tinzerat arma.*

The view from the summit of Fort Montjuich is magnificent. N.B. Permission to enter the fortress can be obtained from the commandant, or by simply sending in your card to the officer on duty, who will send an orderly to escort the visitor round.

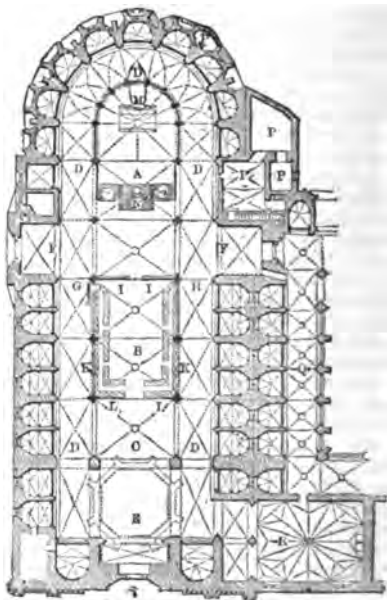
The Port of Barcelona is large and commodious, but there is neither depth nor room for vessels of any size, and the bar at the entrance necessitates the assistance of a pilot, either to enter or leave it. The depth of water within the mole is about 20 ft. The concession for the harbour works was granted in 1488 by Alonso V. of Aragon; they were, however, only commenced in

1474, under the superintendence of Eutacio, a famous hydraulic engineer from Alexandria in Egypt. The works were extended in 1753. The trade of Barcelona is increasing to a very great extent. The fine houses built at the Eusanche, on each side of the road to Gracia, and in the space from the University to St. Paul, give a fair idea of the improvement and riches of the town. The land lately covered by good comfortable houses is greater than that of the town itself before the outer walls were pulled down in 1868. If the riches and population continue to increase at the same ratio, the town will spread itself over the space allotted, which is 10 or 12 times larger than that formerly occupied by the town.

§ 4. CATHEDRAL.

The Cathedral, la Seu or Seo. This

- A. Capilla Mayor.
- B. Coro.
- C. Nave.
- D. Aisles.
- E. Lantern.
- F. Transepts.
- G. Pulpit.
- H. Bishop's Throne.
- I. Reja.
- K. Old Screen.
- L. Modern Screen.
- M. High Altar.
- N. Steps down to Chapel of Sta. Eulalia.
- O. Steps up to Altar.
- P. Sacristies, &c.
- Q. Cloisters.
- R. Chapels.



PLAN OF BARCELONA CATHEDRAL.

most interesting ch. is situated in the old town. It was built on the site of a pagan temple. The old cathedral was converted by the Moors into a mosque, and was afterwards enlarged by Count Ramon Berenguer. The first ch. was consecrated about the year 1058; but of this little now remains except the doorway leading from the cloister into the S. transept, and another leading into the chapel of Sta. Lucia, at the S.W. angle of the cloister. The rest of the ch. was commenced 1298, and it was still in progress in 1329. Its first architect seems to have been one Jayme Fabre, of Palma in Mallorca. He was succeeded in 1388 by *El Maestro Roque*, who had an assistant, one Pedro Viader. Roque, who is said to have commenced the cloister, was succeeded by Bartolomé Gual, and finally Andres Escuder placed the last stone of the vault on the 26th of September, 1448. This cathedral is a type of the ecclesiastical architecture of Catalonia, and is distinguished for the great height and width of its nave. The W. end is surmounted by an elegant octagon. Obs. the flight of steps at the approach, the belfry towers, the lofty roof, supported by slender elegant piers, the splendid painted glass, the semicircular colonnade which girdles the high altar, and below it the chapel crypt, with its rich and depressed arch; a profusion of Saracens' heads are used as bosses and corbels.* The infusion of a Norman style cannot be mistaken. The principal façade is unfinished, with a bold front, poorly painted in stucco, although the rich chapter for three centuries have received a fee on every marriage for this very purpose of completing it. Obs. the screen of the *coro*, the carved pulpits and winding staircase; the organs are of sober-coloured wood, with Saracens' heads beneath. The *Retablo Mayor* is composed of a dark stone, with pointed arches, and blue and gold ornaments; the pillars which cluster around it, forming an open semicircular frame, instead of the usual solid walls, have a very light and elegant effect. On each side is a spiral pillar of red

marble, supporting an angel with a torch: the series of connecting gilt arches is delicate and singular; the chapels round the altar are *Churrigueresque*, and filled with bad *retablos*, sculpture, and over-gilding. In a chapel crypt below the high altar, like the sepulchre of St. Peter's at Rome, lies the body of *Santa Eulalia*, the "well-speaking" *Patrona* of the city, to whom the present cathedral is dedicated.* The interesting alabaster shrine carved with reliefs is raised on spiral pillars of antique jaspers with Corinthian capitals, taken from some ancient temple. The curious inscription round the rim is given in the *Esp. Sag.*, xxix. 320. The silver lamps were appropriated by the French, with much of the sacred plate of the cathedral. The chapter paid to the invaders 40,000 libras Catalanas to preserve it, who took the money first, and the plate next: *væ victis!* The splendid gold custodia in the *Sacristia* alone escaped. Obs. it well. On the base is represented the entry of Juan II. into Perpignan, Oct. 28, 1473, after he had defeated the French besiegers.

Ramon Berenguer, and his wife Almodis, are buried near the *Sacristia*: their tombs were restored in 1545. A gallery above the piers has a pretty engrailed border.

Here, in the choir in 1519, Charles V. celebrated an installation of the Golden Fleece, the only one ever held in Spain; and in truth that Burgundian order passed away with the Austrian dynasty, although claimed and used by the Bourbon Kings of Spain. The arms of the Knights Companions, and of our Henry VIII. among them, are blazoned on the canopied stalls. The bishop's throne is similar to that of Exeter. The order of Montesa was instituted in this cathedral, July 22, 1319. Look well at the picturesque effect of the *coro*, and fine painted glass.

San Oldegar lies buried in his own chapel to the rt. on entering; he was a Frenchman, and died in 1137: obs. his tomb with paintings by Viladomat, and also his statue in the

* These Saracens' heads are found in most of the churches in Barcelona.

* Vide her 'Authentic Life,' written by Ramon de Ponsich y Camps. Madrid, 1770.

trascoro, with marble reliefs of the Martyrdom of Santa Eulalia, set in a Doric framework. Made a saint by Innocent XI. in 1675, he has since been tutelary of the Catalans. His biographies, besides that in the '*España Sagrada*,' are numerous.*

The cathedral has two towers; the arched support of that with the clock deserves notice: the great bell was cast in 1393.

The panorama from the summit is glorious; flocks of pigeons, as at Valencia, fly about, being forced by their proprietors on the house-tops to thus air themselves. Near the door of ascent is the elegant Gothic cloister with its faded frescoes and pleasant court of oranges and sparkling waters. Let into the walls are some curious sepulchral stones, dating from the 12th to the 14th century. Here was the canonical aviary in which certain sacred geese were kept like those of the Roman capitol. Notice the *Fuente de las ovas*, and the beautiful one of St. George, with the horse's tail formed out of a jet of water.

Obs. the sculptured effigies of tailors with their shears, and bootmakers with their boots. The guild of the latter, *el gremio de los Zapateros*, in 1208, were benefactors to the cathedral. Descending the great steps is their *casa*, covered with symbols, and their patron San Marcos, preferred by the orthodox Catalans to our St. Crispin.

To the rt. of the cathedral steps is the Gothic *Almoina*, the canon's *Almourey*; near the cathedral is the *Plaza del Rey*, and the ancient palace of the Gothic kings. The Gothic chapel of the 13th century still exists. It has been desecrated, and was nearly pulled down a few years ago. It is now used as a museum for artistic objects of the middle ages, and contains already several interesting fragments of sculpture and early Spanish pictures. Visitors must apply for admission to the *Custodio*, No. 14, in the same Plaza. At the back of this palace, and forming part of the Plaza itself, is the *Archivo de la*

Corona de Aragon, which contains a large collection of well-arranged important historical documents. In the *Archivo* of the cathedral there are some curious records of religious festivals, called *Ezemplaria*.

§ 5. CHURCHES, TOWN AND PARLIAMENT HOUSE, EXCHANGE, LONJA, UNIVERSITY, MUSEUMS, LIBRARIES, PRIVATE COLLECTIONS, MARKETS, FACTORIES.

Church of Santa Maria del Mar. This is the grandest church after the cathedral in Barcelona. It was erected on the site of a chapel of the Goths. Inscriptions near the S. door record the date of the rebuilding, 1328; it was finished in 1483. It is a tall and wide 3-aisled church, with chapels between the buttresses. The W. portal is fine, and the painted glass rich in greens, blues, and reds. The gilded royal pew faces the handsome Louis-XV. organ. Obs. the semicircular framework of pillars that surrounds the high altar, which unfortunately was modernised in 1843, with red marbles, gilt capitals, tawdry sculptured angels, and an image of the Virgin: to the rt. is a good statue of San Alejo, and, in the *Respaldo del Coro*, some pictures by *Viladomat*, representing the Passion of Christ.

Near the W. end of the town, enclosed in a barrack, is the very old *Ch. of San Pablo del Campo*, so called because once outside the town, like our St. Martin-in-the-Fields at Charing-cross; it resembles the San Pablo at Tarragona, and is akin to some of the primitive churches in Galicia. It was built in 913 by Wilfred II., as is shown by an inscription let into the wall near the cloister. It is a small cross, with dome at the crossing and 3 apses. Obs. the small double clustering pillars with engrailed arches, and the Norman Romanesque capitals of boars, griffins, and leaves.

San Pedro de las Puellas was built in 980 by Count Sunario and his wife Richeldi, after the same style as San Pablo, when the earlier church, erected by Louis le Débonnaire, was destroyed

* Select that by Antonio J. G. de Caralt, 4to., Barcelona, 1617, or an earlier in 8vo., by Jaime de Gual, Barcelona, 1609.

by *Al-Mansúr*. It has a dome in the centre resting on detached columns. Obs. the singular capitals, in one of which the prickly pear is introduced; the women, when at mass in this low dark ch., muffled in their white *mantellinas de punta*, look like the dead in shrouds.

The Ch. of Santa Ana, built in 1146, in the form of a cross, by Guillermo II., patriarch of Jerusalem, and in imitation of the church of the Sepulchre; unfortunately, the transept and *Presbiterio* have been modernised. Obs. the beautiful quiet cloister, and monument of Don Miguel Bohera, who commanded at the Battle of Ravenna, and was captain of the galleys to Charles V.

The Church of San Jaime, which was built in 1394, is hardly worth a visit. When the republic was proclaimed in 1873, it was invaded by the armed populace on Passion Sunday. The Federals ended their exploits by giving a ball there to loose women, accompanied by a military band.

The single nave at *San Just y Pastor* is fine: it was built in 1345 on the site of an earlier church, said to have been founded by Santiago. This church is in course of restoration, the plan being to imitate the colouring and decoration of the middle ages, so generally used in France.

The Ch. of San Augustin is a modern edifice, erected in 1750, and of no merit, although much more admired by the natives than those venerable piles which they either degrade or destroy.

Santa Maria del Pi, built in 1380, has a noble single nave 64 ft. wide, a chapel between buttresses, a good W. portal, and fine detached tower.

The interesting old *Chapel of San Miguel*, 1002, was pulled down in 1873. The sculptures which were saved may be seen in the Museum formed in the Chapel, *Plaza del Rey*.

Few great towns possess fewer pictures than this rich mart of money-making cotton-spinners. In *Belem*, formerly the *Jesuitas*, a specimen of Italian masonry, are some rich marbles, some pictures ascribed to Viladomat, and the identical sword

offered by Loyola on the altar of the Virgin at Monserrat.

The Casa Consistorial (or Town-hall), and the *Casa de la Diputacion* (Parliament House), face each other on opposite sides of the principal square, near the cathedral. The *Casa Consistorial* was built 1369-1378: inside is an inscription dated 1373. The N. front is Gothic, and very original and picturesque. Obs. the enormous winged St. Michael, and arch-stones of the doorway. It has a beautiful *patio* or quadrangle, oblong in plan with delicate arches all round: obs. the twisted pillars, the rich details of its Ajimez windows, &c. The *Salon de Ciento*, 90 ft. long, 45 ft. high, on the first floor, must be visited; where the meetings were held to appoint the councillors.

The archives of the *Casa de Aragon* may also be visited; they are second only to Simancas; they are on the 2nd floor, and open from 10 to 1 A.M., and 3 to 7 P.M. Besides a large number of well-arranged documents, they contain an interesting picture by Luis Dalmau, 1465; a fine silver reliquary, arms, miniatures, and other curious objects may also be seen there. The *Diputacion Provincial*, founded in 1365, was rebuilt in 1609 by Pedro Blay, in the Herrera style. In this building is established the *Audiencia territorial*. Obs. the delicate arcades of its beautiful *patio*. The *patio* is of three stages in height, with an external staircase of very picturesque design. The chapel is dedicated to St. George. On no account must this chapel be passed over without a visit. The altar frontal representing St. George killing the dragon (the tutelar saint of Catalonia) is one of the finest embroideries in the world. A splendid set of priests' vestments, a magnificent illuminated missal, and set of tapestries may be seen at this chapel. Look at the beautiful courtyard planted with orange-trees. Following to the left, the visitor may go to the large saloon of the *Diputacion*, called of St. George. It contains a large painting in oils by the artist Fortuny, a Catalan by birth. Fortuny was pensioned in Rome by the

Diputacion, and painted by order this episode of the campaign in Morocco for this room. His early death unfortunately left the picture unfinished. Look at a beautiful water-colour picture by the same artist representing a *Beau* of the last centy., which is in the secretary's room.

The Casa Lonja (or Exchange), once a superb Gothic pile, is situated on the Plaza de Palacio. It was built in 1383, and "beautified" by a French architect in 1770. The existing pile, reared in 1772 by Juan Soler, is heavy, has many façades and a Tuscan portal. One noble Gothic-pillared saloon in the interior has fortunately been spared. In the large modern saloon are a Laocoon and a statue of an Aragonese soldier, by Campeny, and two gladiators by Bovey. In the two rooms set aside as a *museo*, obs. 25 good paintings by Viladomat representing the life of St. Francis, rescued from the convent of San Francisco.

The Palacio del Capitan General near the Casa Lonja, was built by the municipal authorities in 1414 for a cloth hall, but the building was turned into an armoury in 1514. It was modernised by Roncali, and is without architectural interest.

The Aduana was built in 1792, by Count Roncali; here is the Tuscan agnui, and heaviness *ad nauseam*; the vexations its criticism entailed on the designer caused his death in 1794.

The University, a modern building, was opened in 1872. It is attended by about 2000 students. Barcelona contains also a great number of educational establishments and different academies.

The Academia de Buenas Letras is a collection of pictures of no great merit, and mutilated antiquities: a *Proserpine* is the best. Some Roman sewers, cloacas, or *clavqueras*, still exist in the *Calle de la Boqueria* and that *de Junqueras*: in the *Gefatura Politica*, on the staircase, is a colossal female foot, said to have been part of a Juno.

The Museo y Biblioteca Provincial, *Riera de St. Juan*, 12, is arranged in

the ancient convent of St. John of Jerusalem. In the ground floor may be studied a large quantity of fragments of sculpture of the Roman and middle ages, and interesting inscriptions. No catalogue exists. The *conserje's* permission must be asked in order to visit it. In the first floor is placed the library. It contains upwards of 40,000 vols. proceeding from convents of Catalonia. Some of the MSS. are of great historical interest. This library will be removed in time to the University.

The *Episcopal Library* contains some 15,000 vols., and valuable MSS., coins, &c.

The Archivo de la Corona de Aragon has been deposited, since the fire which occurred in the Palace in 1875, in the *Capitania General*. It contains 44,000 vols., and is one of the most important libraries in Spain.

The Archivo de la Catedral and *Archivo de la Corona de Aragon* have already been described in their proper place.

Museo del Taller Embut, Calle del Olmo, 83. This society has been founded by artists, and contains an interesting collection of Spanish glass, pottery, furniture, and other objects of virtù. Drawing classes are given here, and in the finely decorated rooms balls during the season. It may be visited any day and hour.

Palacio de la Virreina, Rambla de St. Jose, 21. Here may be seen a collection of 300 pictures belonging to Sr. Carreras. Obs. especially a very fine painting on panel of the 14th centy.

Dn. *Sebastian Anton Pascual*, Calle de Xuela, 19, first floor, has also a large collection of pictures. Count *Bell Llochs*, Paseo de Gracia, has great pleasure in showing his collections of artistic objects of different kinds to amateurs.

Dn. *Manuel Vidal*, Paseo de Isabel II., No. 4, possesses one of the best collections of coins in Spain.

The architect and antiquary may examine among other public and private buildings the *Casa de Durr*, Calle del Regomir; the rich patio, with its classical pillars and sculp-

ture, ascribed to Daniel Forment, is now a dyer's yard! In the house of the *Cardonas*, near the *Bajada de San Miguel*, is another fine *patio*. Obs. also the staircase, the elaborate roof, the spiry pillars, window decorations, carvings, and coats of arms. The house of *Gralla y Despla* (Calle *Puerta Ferrisa*) is of the 15th and 16th centuries. *El Palau, Calle del Templaria*, belonged first to the *Templars*, and then became the palace of the wives of the Counts of Barcelona. The chapel alone remains.

The principal Roman antiquities to be found in the oldest portion of the town are but fragments, having for 15 centuries been ill-treated by Goth, Moor, and Spaniard. In the *Calle del Paradis* some columns built up by houses are supposed to have been the termination of the aqueduct from *Collcerola*, of which an arch remains in the *Calle de Capellans*: there are 6 in one house; 1 is seen in the *patio*, 3 in a room, and 2 in an upper garret. These have been called the tomb of *Hercules*, *Ataufus*, &c. Opposite the *Puerta de Santa Lucia* of the cathedral, in *casa 15*, called *del Arcediano*, are some Roman inscriptions, and a good sarcophagus with hunting reliefs, now used as a water-tank. A better marble, with a Roman female, called here *Priscilla*, and a head of a *Bacchus*, exist in the *Casa del Pinos*, *Plaza Cucurulla*. The *plateresque cinquecento* ornaments of this ancient mansion deserve notice, but they have been barbarously whitewashed. In the house of *Señor Bails, Calle San Pedro Baja* is another sarcophagus, used also as a tank.

Markets.—The botanist, ornithologist, and artist will, of course, visit the *Borne*, or market behind the *Santa Maria del Mar*, where all sorts of vegetables and fruits, and birds of sea and land, are sold by picturesque "*Paya-sas*." The ichthyologist will pass to the *Pescaderia*, opposite the *Aduana*, where the finny show is magnificent. The new markets *Boqueria* and *Santa Catalina* are built on modern plans.

The *Hospicio*, Poor House, may be visited; it is very well ordered. There

is also an excellent school for deaf and dumb.

The *España Industrial* is worth a visit. In the suburbs, open on Thursdays, by card given by director, *Calle de Riereta*, 30. It is the largest cotton factory in Spain, and employs 1000 hands.

§ 6. ENVIRONS, EXCURSION TO MONSERRAT.

Environs of Barcelona. The country round the city is extremely beautiful. Amongst the country houses of the citizens, *el Laberinto*, and the *Carmen* of *Señor Anglada*, both near *Horta*, are the most renowned. *Gracia*, N.W. of the town, is a place of holiday resort. It is situated at the foot of *San Pedro Martir*, a pretty hill, and is laid out with ten-gardens, restaurants, &c. Still farther from the city is *Sarria*, which is connected with Barcelona by a short rly. (Stat. at the N.W. end of the *Rambla*), upon which local trains run every $\frac{1}{2}$ hour on Sundays and holidays. 1 m. from *Sarria* is the picturesque convent of *Pedralves*. A carriage can be hired at the station which takes visitors to the monastery. Taste at *Pedralves* the excellent *requesones*, sort of custard. Those made by *Serafina*, or *Estelet*, are the best. Following the mountain is the church of *Villavidreva*. Obs. the pictures in this church. Beyond is the highest point called *Tibidabo*; the view is splendid; a carriage-road will soon go the whole way. The art student ought to visit *San Cugat del Valle*, 6 m. from Barcelona, a most interesting Romanesque church.

Excursion. To the MONASTERY of MONSERRAT. This most interesting excursion, which will occupy 3 days, ought on no account to be omitted. A traveller pressed for time may start for *Martorell* by first train (5-35), may ascend to *San Geronimo*, descend, see the monastery, dine, and return to Barcelona by the last train from *Monistrol* (Inn: *Posada de Llobregat*—clean beds) about 7 P.M.

The extraordinary mountain "*Mons Serratus*," upon the summit of which

the convent is placed, is indeed "jagged as a saw." It rises an isolated grey mass, about 24 m. in circumference, with a range of height of 3800 ft. The rent which divides this tremendous wall of rock is said to have been made at the moment of the crucifixion. From the plain the mountain skeleton rises nobly out of its wooded base, and the Convent with its cypresses and its gardens soon become visible. Nothing can surpass the beauty of the scenery in every season of the year. The artist will find landscapes of every variety, the botanist the richest variety of flora. On arrival you go to the Hospederia, and a room and linen will be given to you gratis, on asking, for which it is customary on leaving to give a *limosna* of not less than 10 or 20 reals a day. A lay friar attends to keeping the rooms in order, water, &c., and food must be procured at the hotel, candle bought, &c. Permission is given to occupy the rooms 3 days, and by special permission 9 days granted. The views over the Mediterranean, from Barcelona to Tarragona, as far as the Balearic Islands, the Pyrenees covered with snow, the strange forms of the rocks and masses of lovely shrubs would make the place, if better known to tourists, far more visited than it now is. The monastery owes its foundation to the miraculous image of the Virgin, the handiwork of Luke the Apostle, which was brought to Barcelona in the year of our Lord 50, by St. Peter himself. At the time of the Moorish invasion, in 717, the Goths hid it in the hill, where it remained until 880, when some shepherds were attracted to the spot by heavenly lights, &c., whereupon Gondemar Bishop of Vique (guided also by a *sweet smell*) found the image in a cave. Accompanied by his clergy, the good bishop set out on his return to Manresa carrying the holy image with him, but on reaching a certain spot the Virgin obstinately refused to proceed farther; thereupon a small chapel was built over her, where she remained 160 years. The spot where the image first refused to move is still marked by a cross with an appropriate inscription. A nunnery

was afterwards founded which (in 976) was converted into a Benedictine convent. A chapel where the image now rests was founded in 1592, and opened by Philip II. on the 11th July, 1599. The convent itself was suppressed in 1835, but a certain number of the holy fathers were allowed to remain. Their number at the present time is 19.

The following programme of route, &c., will be found convenient.

1st day. The traveller should start from Barcelona at 9 A.M. by the Barcelona and Valencia Rly. to Martorell stat. (1 hr.) diligence thence (or carriage) by the village of Esparagueria stat. to Colbató (2 hrs.). Inn: *Posada Nueva de las Cuevas*, accommodation simple but clean; the eccentric proprietor, Don Pedro Bacarissas, is a most obliging man. Obs. in the entrance chamber the motto painted in large letters in the wall—

*"In necessariis unitas;
In dubiis libertas;
In omnibus—caritas."*

Upon arrival, visit the grottoes with a guide (guide 14 r., flambeaux 10 r., bengal light 14 r.; entrance to the caves 2 r.). Ascend in $\frac{3}{4}$ hr.; time necessary to see the grottoes $3\frac{1}{4}$ hrs.; return to dine and sleep at the Inn.

2nd day. Rise early and make the ascent of the mountain, *Monte San Geronimo* (guide, with horse or mule 18 r.; the landlord of the Posada will also provide luncheon). The ascent is made in 4 hrs.: 1 hr. will suffice for summit view and luncheon, and 2 hrs. for the descent to the monastery. After your arrival at the monastery visit its church, with the sacristy, and the *Camarin* (or wardrobe) of the Virgin, now full of trumpery. The image of the Virgin behind the altar is shown to visitors at certain hours: it is black and carved out of wood. The *retablo* of the ch. was carved by Esteban Jordan; the magnificent *reja* was a masterpiece of Cristobal de Salamanca 1578.* On this site (see the mural inscription) St. Ignacio Loyola watched before the Virgin (1522) previous to

* For further details of what the place was before it was destroyed by the French, see 'Local Guide,' sold on the spot.

dedicating himself to her as her knight, and prior to his founding his order of Jesuits. He laid his sword on her altar, which is now preserved in El Belem at Barcelona.

3rd day. Arise before daybreak to witness the superb sunrise. Afterwards visit the grotto of the Virgin. Her *hermitage* is within the cave. Good climbers may also visit the grotto of Fray Juan Garin, which is perched in a magnificent but barely accessible position; and the remains of the other 11 hermitages which once formed a "via crucis," beginning at the hermitage of Santiago and ending with that of San Geronimo. These hermitages are rather cottages than caves, now crumbling into ruins and fast disappearing. The anchorite who once entered one never left it again alive! 5 hrs. are necessary to make the tour of the caves, after which the descent should be made in the omnibus by the excellent road skirting the base of some of the extraordinary pyramids and obelisks, some 300 ft. high, which detach themselves from the mountain, through the village of Monistrol (2 hrs.) to the Rly. Stat. for Barcelona, in time for the last train to that city. The most convenient way of visiting *Montserrat* is to go there and back by Monistrol, one of the stations of the line from Zaragoza to Barcelona. Tickets can be taken in the *Depacho* of the omnibus, in the *Rambla*, direct to the monastery. These tickets include the seats in the carriage or omnibus which goes up to the monastery, and avoid the bargaining and squabbling at Monistrol. Trains leave Barcelona at 6.30 a.m.; Monistrol, 8.30; arrival at the monastery at 12. Leave convent at 4.30 p.m., reach Barcelona at 8.36. Not less than 100,000 persons—including tourists and pilgrims—visit the convent of *Montserrat* yearly. The *fête* of the Virgin takes place on the 8th September, on which occasion trains (in connection with omnibuses) run continually between Barcelona and the sacred shrine.

[Spain.]

ROUTE 137.

PERPIGNAN TO BARCELONA, BY GERONA,
(A) COAST LINE BY ARENYS, AND
(B) BY GRANOLLERS.—RAIL.

Two Rtes. to Gerona: 1st by Arenys, 123½ m.; 2nd by Granollers, 118½ m.

For the stations from Perpignan to Bauyuls-s.-mer and Cerbere, where the train from Spain joins the French line, see "Guide de Chaux." The trains from France stop at Port Bou. The frontier is situated between Port Bou and Cerbere.

Perpignan.—Inns: Hôtel Bosc, good but dear; H. de l'Europe; H. Petit Paris, good. Pop. 25,264.

Visit the *Cathedral* (founded 1324 by Sancho II., King of Majorca) and the *Citadel*, separated from the town by a wide glacis. From it there is a magnificent view over the vine-festooned plain of Roussillon. (For further particulars, see Murray's *Handbook for France*, Rte. 94).

Two trains daily. This line was opened in January, 1878.

Portbou Stat.

1 m. Culera Stat.

4½ m. Llansá Stat.

3 m. Vilajuïga Stat.

3 m. Perelada Stat.

4 m. Figueras Stat.—Inns: Fonda Dessaya; Fonda del Comercio. Pop. 7400. Its citadel, the *Castillo de San Fernando*, is one of the strongest fortresses in Europe. It has 9 proof magazines, and bomb-proof barrack accommodation for 20,000 men and 500 horses. Cermiño was the military engineer who constructed this admirably contrived system of defence. The view from this castle is superb. Permission to visit it is at once obtained (on application) from the Governor. A religious procession, called *La Pro-faso de la Tramontana*, takes place on the last Monday in May and the two following days. The pilgrimage originated in 1612, and takes its name from the north wind, which generally blows during the days devoted to the festival.

Travellers for Junquera change here.

3 m. *Vilamalla* Stat.

1½ m. *Tonya* Stat.

1 m. *San Miguel* Stat.

3 m. *Camallera* Stat.

3½ m. *San Jordi* Stat.

1½ m. *Flossá* Stat. Here the road for La Bisbal and Palamos branches off.

2½ m. *Bordils* Stat.

2 m. *Celra* Stat.

5 m. *Gerona* Stat.

11½ m. *Gerona*.—*Inns*: Fonda Casa de Posta; Fonda de España. Pop. 14,615. The city, which is picturesquely placed on the rapid river Oña, is well built and massive, and lies under the fortified *Montjuich* Hill. It is of triangular form, with streets narrow but clean, and has 3 plazas. Gerona is the capital of the province, and the see of a bishop.

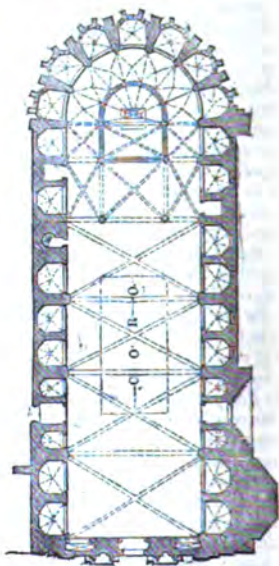
The Mercadel, a suburb parted off by the Oña, is very ancient, indeed Gerona (*Gerunda*) is of the remotest antiquity: much of it was destroyed during the French siege and bombardment. It bears for arms, or, the 4 Catalan bars gules, and an escutcheon of waves azure.

Gerona boasts that it was the first town in which Santiago (St. James) and St. Paul rested when they came to Spain; which, by the way, neither did. It was taken in 785 by Charlemagne, when it was in possession of the Moors; the latter re-took it again, and sacked it (795). It was soon recovered by its "Counts," and afterwards—passing to Aragon—it gave the title of Prince to the King's eldest son. Of the Moorish period there remains an elegant bath in the Capuchin convent, a light pavilion rising from an octangular stylobate.

The Cathedral* is a large and handsome ch. It was founded by Charlemagne in 786, pulled down, and rebuilt 1016, and reconsecrated 1038; in 1312 a chapter was held, at which it

* Views, plans, and full descriptions of the churches of Gerona are given in Street's admirable work, p. 318, &c.

was resolved to rebuild the chevet of the ch. with 9 chapels, and the work was probably completed before 1346, for in that year the silver altar, with its retable, &c., were placed where they now stand. In 1416 a dispute arose whether the bold plan of Guilermo Boffy should be adopted, to construct the nave of a single span vault equal in width to the choir and its side aisles. This proposition of his was deemed so hazardous, that the chapter refused their sanction



PLAN OF GERONA CATHEDRAL.

until a junta of architects should have been summoned, and should have been examined individually on oath as to the advisability of the scheme. A jury of 12 was accordingly called, and they decided on the single vault plan. These deliberations evince the serious consideration with which the mighty works of mediæval days were reared. The first stone of the bell-tower was laid in 1581, and the west front, together with the superb flight

F 86 steps leading up to it, were commenced, 1607, by Bishop Zuazo. Before entering, look at the *Puerta de los Apostoles*. The interior of the ch. is extremely grand. The clear width of the nave, unsupported by piers, is 73 ft., and its height is admirably proportioned to these enormous dimensions. It is probably the widest Gothic vault in Christendom. The *illeria del Coro* still preserves some of the primitive seats carved in the 14th centy., although most of it was modernised in the 16th centy. Obs. in the presbytery or choir the episcopal throne raised aloft behind the isolated altar. The interesting *retablo* is made of wood, covered with silver plates, and is surmounted by three processional crosses; it is divided into niches and canopies, which contain subjects in relief from the Life of our Lord and the B. V. The date of this monument and the Baldachin is from 1320–1348. The Baldachin is also made of wood covered with thin silver plates; it is supported on shafts ornamented with enamelled coats of arms. Obs. also two interesting caskets, one Arab the other Gothic, which hold relics on the high altar. The frontal, which was similar in style although made of gold, was given to the cathedral by the Countess Ermesindis, the second wife of Count Berenguer. It was unfortunately carried off by the French during the late war. For further details, see Villanueva, 'Viaje a las Iglesias de España,' vol. xii. p. 181. Obs. the sepulchres of Ramon Berenguer II. (*Cap. de Estopa*), and his wife Ermesendis, ob. 1058; of Bishop Anglesola; and in the chapel of San Pablo that of Bernardo de Pavo. Next visit the *Sala Capitular*, and the *Cloister*, which deserves a special mention. It was built in the 14th centy., and forms an irregular trapezium with four unequal sides. Look at the beautiful and elaborate carved capitals similar to those at Vich and Ripoll. In the Galilee and the *Cementerio de los Negros* are some very ancient lapidary inscriptions. In the Archivo and Sala Capitular Alta may be seen some objects of the highest artistic interest: three fine processional crosses of the 15th and 16th

centys., one of which is made of enamelled gold. A copy of the Apocalypse, finely illuminated, dated 974; look at it. A Bible written in the 13th centy. by Bernard de Mutina; it contains a memorandum written by Charles V. of France (1378). It was bought in Paris in the 15th centy. by a Bishop of Gerona. In some of the capital letters Arabic inscriptions occur. 'God is our refuge'—

الله عيل—often repeated. Ask to see a most remarkable piece of embroidery, in cruels of the 12th centy., covered with figures and inscriptions similar to those used in Spanish MSS. of that period. The dean of the cathedral, Sr. Sagales, is one of the most distinguished priests in Spain. This embroidery has been cleaned and preserved, thanks to his exertions. Ascend the square belfry, from whence the panoramic view is beautiful.

The Church of *San Pedro de los Galligans* is a fine Romanesque building, with a lofty octagonal steeple. It is probably of 10th-century construction, and consists of nave and rude aisles of four bays, the piers being plain and square. The east end is partly built of stone, partly of black volcanic scoria, which is evidence of an extremely early date, in fact, this ch. is probably one of the earliest examples of the Italian Romanesque to be met with in Spain. In the cloisters of this church may be seen the Museo Provincial. Obs. the interesting Roman and Christian sepulchres. It contains also fragments of architecture and Roman sculpture of the middle ages.

The Collegiate Church of *San Feliu*, to the W. of the Cathedral, is approached by a staircase placed between the bases of two polygonal towers, one of which remains unfinished. In this ch. the Christian rites were performed during the time (8th century) that the Moors converted the Cathedral into a mosque. Its beautiful truncated spire forms a prominent object in almost all the views obtained of the city. From the earliest times this ch. was half a fortress. Embodied in the wall on each side of the presbytery may be seen 8 interesting sarcophagi, two of them

Roman, which represent the Rape of Proserpine to the rt., to the l. a lion-hunt. The remaining 6 are Christian, and belong to the 4th or 5th century. They represent Susanna and the Elders, subjects from the life of Christ, Moses, Daniel, Abraham, generally to be seen in these monuments. One of these sarcophagi, painted and gilt, is over the high altar of the church, and contains the body of the saint.

Also notice the windows of the *Fonda de España*, one of the inns of the place. They are beautiful examples of 12th-century shafted work, and the capitals are well carved with men and animals.

Gerona, in the War of the Succession, made a desperate resistance with 2000 men against 9000 troops of Philip V., who abolished its university and all its liberties.

In June 1808, Gerona, garrisoned with 300 men of the Ulster regiment, under O'Daly, beat off Duhesme, *El Cruel*, with some 6000 men. He returned with fresh forces in July, boasting that he would arrive on the 24th, attack on the 25th, take it on the 26th, and raise it on the 27th: but he was baffled and beaten off again by that marine gadfly Lord Cochrane. Not daring to go near the sea, Duhesme retreated, Aug. 16, by the hills, pursued by Caldagues, and lost his cannon, baggage, and reputation.

Gerona was again besieged in May, 1809, by the French with 35,000 men, under Verdier, St. Cyr, and Augereau. The governor Mariano Alvarez, left in want of everything, even of ammunition, was brave and skilful, and well seconded by some English volunteers under the gallant Col. Marshall, who took the lead and was killed in the breaches: Pearson, Nash, and Candy also distinguished themselves. The women of Gerona also enrolled themselves into a company, dedicated to Santa Barbara, the patroness of Spanish artillery. The enemy bombarded the city—the resistance was most dogged—general after general failed, and the siege became so unpopular that Lechi, Verdier, and others took French leave. At last famine and disease effected what force of arms could not. Al-

varez became delirious, and with him Gerona fell December 12, 1809: for Samaniego, his successor, forthwith capitulated. The defence lasted 7 months and 5 days, against 7 open breaches. The French expended 60,000 balls and 20,000 bombs, and lost more than 15,000 men.

From Gerona 2 lines of rly. lead to Barcelona; the lines branch at the

17 m. *Empalme* (or Junction). The first (A), along the sea-coast, is the preferable rte. The latter portion of this rly. rte., viz., the 15 m. from Mataró to Barcelona, was the first railroad ever laid down in Spain.

A. Coast line.—Gerona to Barcelona.

The ravine of the Tordera is seen r.

6½ m. *Tordera* Stat. Pop. 2000.

3¾ m. *Blanès* Stat. Pop. 2600. The rly. now crosses the Tordera over a handsome iron bridge.

6½ m. *Catella* Stat. Pop. 3200.

2¼ m. *San Pol de Mar* Stat. An iron bridge crosses the river San Pol.

3¼ m. *Canet* Stat. A little picturesque port. Pop. 3000.

½ m. *Arenys de Mar* Stat. Pop. 5000. This is a picturesque little city at the foot of the *Arenys de Munt*. It has dockyards; linen, lace, and soap manufactories; and also an excellent training school for youths intended for the mercantile marine service. It is under the direction of the Barcelona Chamber of Commerce. Good bathing in the summer.

On leaving Arenys the newly established mineral baths—*Baños de Tito*—are seen to the rt. They are considered most efficacious in skin and rheumatic disorders.

2¼ m. *Caldetas* Stat. Obs. to rt. the ruined *Castle of Rocaberti*. There are also valuable mineral springs here. A fine stone bridge now crosses the river Llevaneras, and the ancient castle of *Nofre Arnau* rises to the rt.

4¼ m. *Mataró* Stat. *Imm.*: *Parador Nuevo*. Pop. 17,500. This is a busy prosperous manufacturing town, with wide streets and elegantly furnished houses, many of which are painted with pretty al-fresco designs. The

Parish Church contains some good paintings by Viladomat and Montaña. Obs. also its *silleria del coro*.

Outside the town are the carbonated mineral springs of *Argentona*, recommended in nervous and urinary disorders.

3½ m. *Vilasar* Stat. Pop. 3000. Notice the Moorish watch-towers in the immediate vicinity, and also the castle of Vilasar, which is in excellent preservation. The neighbourhood furnishes strawberries and other fruits to the Barcelona markets.

2½ m. *Premia* Stat.

2½ m. *Masnou* Stat. Pop. 4100. Here is a fine *Church*, with elegant tower.

2 m. *Mongat* Stat. Pop. 2000. Obs. the castle (of same name) upon a height. It was heroically defended against the French in 1808, and all its little garrison were put to the sword.

1½ m. *Badalona* Stat. Pop. 10,485. This is a very ancient town, anterior to Barcelona. It is situated upon the river Nesos, and is surrounded by orange-groves.

4½ *Barcelona* Stat. Omnibus to the city 1 r.; for every trunk, &c., 1 r. Family omnibuses 8 r. for 2, and 12 r. for more persons. (Rte. 136.)

B. Inland line.—*Empalme to Barcelona*.

Quitting the *Empalme*, or *Junct.* Stat., the rly. crosses the torrent of *Santa Coloma*.

3 m. *Hostalrich* Stat. This is a very picturesque old town, with walls and towers little injured either by time or the invader.

3½ m. *Breda* Stat. Notice the ruins of the ancient castle of *Monsolin* on a hill.

3 m. *Gualba* Stat.

2 m. *San Celoni* Stat. Pop. 2000. Scenery very picturesque. Here the *Knights Templar* had an encampment.

2½ m. *Palau* Stat., situated in a fertile and beautiful valley.

3½ m. *Llinas* Stat.

2½ m. *Cardener* Stat. Pop. 1600. After passing through a tunnel, the rly. now enters the lovely valley of

Congost. The landscape is dotted with olive-trees.

3½ m. *Granollers* Stat. Pop. 4500. Capital of the *Vallés*. This is a busy little manufacturing town. It has an interesting ch. of 14th-century construction. Some traces of an earlier ch. remain in the round-arched western door. Near are the sources of several mineral springs. Visit in the environs the ruins of the *Castle of la Roca*; the ch. of *San Feliu de Canovellas*, in the Byzantine style; the sanctuary of *San Miguel del Fay*; and also notice the *Monte de Monseny*, which is capped with perpetual snow. Conveyances to *Ripoll*, *Puigcerda*, and *Camprodon* (Rtes. 138, 139, and 141).

After leaving *Granollers* the railway passes through an iron tubular bridge.

4½ m. *Montmelo* Stat. Another tubular bridge carries the line over the *Parets*.

3½ m. *San Vicente de Mollet* Stat. [From this stat. good carriages can be hired to the baths of *Caldas de Monbuy* (2 hrs.). There are 10 thermal establishments. Board, lodging, and bath, 25 r. per day. Pleasant promenades in the neighbourhood.]

Another iron bridge is now crossed which spans the *Riera de Caldas*, after which a second bridge carries the line over the *Riera Seca*. To the rt. opens the vast plain of *Vallés*. Another bridge over the *Ripollet*.

3½ m. *Moncada* Stat. Obs. the ruins of an ancient castle.

3 m. *Santa Coloma de Gramanet*. The scenery around is very fine, and the beautiful mountain range to rt. adds much to the general effect.

½ m. *San Andrés de Palomar* Stat. Pop. 10,000. Situated at the junction of the two lines of rail—to *Gerona* and *Zaragoza*. A busy manufacturing and commercial neighbourhood.

½ m. *Horta* Stat. The wooded hills around are dotted with houses.

1½ m. *Clot* Stat. The population of this district is busily employed in various manufacturing industries. Many large establishments are to be seen on either hand.

2 m. *Barcelona* Stat. Omnibuses and cabs to the city. (See Rte. 136).

ROUTE 138.

BARCELONA TO URGEL AND PUIGCERDA.

129½ m.

Barcelona. See Rte. 136.

The rly. must be taken as far as

39½ m. *Manresa.* (Rte. 143.) From hence the road ascends the Valley of Cardona to14½ m. *Suria.* Pop. 270. The route, still ascending by a zigzag path, reaches10½ m. *Cardona.* (Rte. 143.) A fine bridge of 7 arches spans the Rio Cardona, and a mule-track leads hence to10½ m. *Solsona.* Pop. 2100. This ancient city (the *Seteliz* of the Romans) was made a bishopric by Philip II. in 1593. Its Gothic ch., consisting of one nave, is very ancient.10½ m. *Oliana.* Pop. 450. The portal of its ancient church is composed of two fine Doric columns, each carved out of a solid piece of stone.Hence the defile *el Paso de los tres Puentes* is entered: the road continues through a gorge unsurpassed in grandeur by any in the Alps, to± 13½ m. *Orgañá* (Pop. 950), and hence to16½ m. *La Seu de Urgel.* The Posada will furnish a clean bed. Pop. 3000. This most ancient *Seu* or bishopric (founded in 820) lies below the Pyrenean spur, between the beautiful rivers *Valira* and *Segre*, the former of which flows down the Swiss-like valley of *Andorra*, through the little territory of which the Bishop of Urgel is entitled the sovereign prince. (*Andorra* is described in Rte. 142.) The gloomy old town of Urgel is commanded by the citadel which crowns *Las Horcas* (the "Gallows Hill.") The plains below—the granary of Catalonia—are irrigated by a canal planned by Juan Soler. This district has always been

the heart and centre of Catalan rebellions and *pronunciamentos*. Here in 1874, Bishop Caixal was able to bribe the colonel who commanded the citadel to deliver it up to the Catalan army, who kept it as the most important of their fortifications until August 1875, when it was taken after great trouble by General Martínez Campos. During the occupation by the Catalans the bishop himself directed the military operations.

The charming ride continues up to *Garganta*, a gorge enclosed between the S.W. tail of the *Canigú* Alps, generally called *El Corregimiento de Puigcerda*. The hamlet of *Puente de Segre* is passed at a distance, and then the village of *Martinet*. Pop. 500. The track continues to

4½ m. *Bellver.* Pop. 670. This beautiful Swiss-like village (the *Pulcheria* of the ancients) is built on a scarped hill which rises above the *Segre*. Obs. its old ruined castle, its collegiate.

From Bellver there are two carriage roads to Puigcerda: the one goes along the l. bank of the *Segre*, passing through the hamlets of *Prats* and *Alp*, the other traverses the bank of the stream, passing through the defile of *Isobol*, and the village of *Bolvir*, to

9½ m. *Puigcerda.* Pop. 1800. Chief town of Spanish Cerdania, built in a valley where the *Raura* and *Arabó* unite with the *Segre*. It is a *Colegiata* and a charming *parco*. In a frontier town it has witnessed the horrors of border warfare. Puigcerda may be made headquarters by the angler and sportsman; the trout are fine, and the shooting in the adjacent forests of the *Cabra Montañana*. Bouquetin, is excellent.

ROUTE 139.

BARCELONA TO VICH AND RIPOLL. 51 m.

For the first part of the route, as far as Granollers, a stat. on the Barcelona and Perpignan Rly., see Rte. 137.

18 m. Granollers Stat. See Rte. 137.

4½ m. La Garriga Stat. Pop. 1100.

9½ m. Centellas Stat. Pop. 1600. This picturesque hamlet, placed amongst wild mountainous scenery, has a fine ch. built in the Corinthian style.

6½ Vich Stat. Pop. 12,100. Inn detestable. This ancient town has a fine cathedral with 3 naves, the cloisters of which date from the 14th centy. The pleasant promenade forms a part of the open space which divides the new from the old quarter of the city. The houses in the Plaza Mayor are picturesque. Diligences leave for Ripoll and Camprodon on the arrival of the trains.

Leaving Vich, the valley of the Ter is ascended. The river is crossed by an iron bridge. Obs., near Gurb, the ruins of an ancient castle. The hamlets of Vespella, Santa Cecília de Voltreju, and San Esteban de Vinolas are now passed to

12½ m. Ripoll. Pop. 1200. This picturesque town (the *Rivis Pollens* of the ancients) is placed at the juncture of the rivers Fresné and Ter. Its valley is charming: the Ter in its course to *Vique* flows, near Roda and Amer, through some narrow and very picturesque rocks. Ripoll was nearly destroyed during the civil wars. Its magnificent convent was built by Abbot Oliva in the 10th centy.: here rest the remains of Wilfred el Velloso, Borrel II., and Ramon de Berenguer, former lords of Ripoll. Obs. its curious cloister, especially the Romanesque capitals covered with sculptured figures of the highest interest, superior

to those at Tarragona and Gerona. The doorway of this church is Romanic and must be observed. It contains most curious reliefs—the months of the year, battles, lives of saints. The transept and the 7 apses must be looked at. This is the earliest part of the church, 12th centy., and of a very uncommon style. This church, which had been much injured at the beginning of the present century, is in course of restoration.

[Near this town is the volcanic hill *Montsacopa*, which the geologist should visit. Craters also exist on the *Monte Olivet*, on the *Puig de la Garrinada*, to the N.E., near *Bosch de Tosca*, and at *Santa Margarita de la Cot.*]

From Ripoll several roads lead over the mountains to the N. One leads to Camprodon (see Rte. 141); another leads to Figueras, and a third to Puigcerda.

ROUTE 141.

RIPOLL TO CAMPRODON. 13½ m.

The road ascends the valley of the Ter to the N. to

San Juan de las Abadesas. Pop. 400. Several interesting churches of the middle ages may be visited here. The most remarkable is San Juan, founded by Wilfred el Velloso, 864–898. A fine enamelled cross exists of this period, in which Christ is represented in the dress of a Byzantine emperor. In the sacristy other interesting crosses may be seen. Some fine altar frontals: obs. one, called *de las Brujas*, of the 11th centy., on account of the strange figures it represents. In the Camarin over the high altar, badly restored in the last century, may be seen an interesting group of wooden sculpture of the 11th centy., which represents the

crucifixion of our Lord. It is the most ancient wooden sculpture in Spain. The head of Christ, which opens with a silver padlock, contains relics. The church, although not the primitive one, is Romanesque in style.

Obs. the pleasant plaza, surrounded by porticos, its pretty fountain, &c. In the neighbourhood is a considerable coal-field.

Camprodon. Pop. 4100. The town is built on the l. bank of the river Ríotort.

1 m. from Camprodon there is a Romanesque convent with a cupola and an interesting 15th-centy. ch.

Roads conduct from Camprodon into France: also to Olot, Ribas, and Baget. They are, however, almost impassable, even for horses, in bad weather.

intolerable. Pop. 860. This quaint capital of a singular republic is built on the banks of the Rio Valira. It has few ancient monuments. The rude native is half smuggler, half smith, looking when grimed by smoke and busy at his forge like a devil in Paradise. There is scarcely any public instruction; not even a primary school exists in the valley. Trade is confined to the manufacture of coarse cutlery, cloth and linen. The most important building is the *Casa d'vila*, where the council-general holds its sessions, where also the syndics lodge, and sometimes the consuls and the councillors. It is a house of very modest appearance, situated at one end of the town, in a position naturally fortified. A dilapidated staircase leads to the council chamber, a vast hall with an imposing aspect, surrounded with oak benches. Obs. the tableau representing Christ. The archives are kept in an armoury secured with six locks: they are considered sacred, and no stranger can see them.

The republic of Andorra has no written laws; no functionary or magistrate receives any fixed emolument, the expenses of the government being defrayed from dues levied from those who pasture their flocks on communal ground. The armed force consists of 600 men, one from each family, being a tenth part of the population of the valley; when necessary, however, all the available population may be called to arms. To the rt. of the town are the heights, and the old Moorish castle of *Carol*, a name derived from Charlemagne.

The valley of Andorra is a neutral territory, bearing the title of a republic. Situated to the S. of the French department of the Ariège, it is surrounded on the three other sides by the province of Lerida. The pastoral and picturesque valley covers an area of ground 28 m. long by 20 m. broad. It is watered by the rivers Valira, Ordino, and Os, and is one of the wildest districts of the Spanish Pyrenees; its timber is floated down the Balira and Segre to Tortosa for exportation. The name Andorra is

ROUTE 142.

BARCELONA TO AX, BY ANDORRA.—EXCURSION.

EXCURSION No. 1.

Barcelona to Ax by Urgel and Andorra.

For Barcelona to Urgel see Rte. 138.

The wild mountain-path leaves Urgel in a N. direction, entering the pleasant valley of *Valira Anserall*, and crossing the Rio de Valira by a rustic bridge. The custom-house is passed.

San Julian de Loria. Pop. 600. This is one of the six communes constituting the federation of Andorra, and was formerly the capital of the republic. The road continues along the rt. bank of the mountain stream to *Santa Colonna* (Pop. 110), and thence to

Andorra.—Inn: Hostel de Calounes,

derived from the Arabic *Aldarra*, "a place thick with trees." Here is found the *Cabra Montesa*, with bears, boars, and wolves. This valley, ceded in 819 by Louis le Débonnaire to the Bishop Sisebuto, has maintained a sort of primitive independence midway between France and Spain. Geographically considered, it ought to belong entirely to Spain, being on the Spanish side of the watershed. Two *Vequiers*, one appointed by France, the other by the Bishop of Urgel, are in fact the joint Presidents of the Republic. The internal government is carried on by 3 *syndics* and a council.

Leaving Andorra, *Escaldas* is next reached. It is a picturesque hamlet, with a fine trout-stream which supplies water-power to the rude iron-forges. Its sulphurous mineral waters are held in much repute. At Mont Melons are three lakes, enclosed by lofty and fantastic walls of rock.

From *Escaldas* proceed up the valley of *Embalire* to *Canillo* (or more circuitously by the Val de Arenal, which is entered by a beautiful gorge): then by a narrow defile to *Urdino*. A broken ridge separates it from Camillo, where is a curious old church.

In about 1 hr. the traveller arrives at the hamlet of Salden: thence descending by a difficult road, the rocks of Avignole and Poursaille rise in front. Here the *Ariège* finds its source. Now crossing the frontier by the *Pont de Cerda*, the hamlet of

Hospitalet (Pop. 131) is reached. A carriage-road connects Hospitalet with Merens (Pop. 703), from whence Ax can be easily reached. (*The whole distance may be traversed between Urgel and Ax in 17½ hours, viz. from Urgel to Andorra in 4 hrs. 20 min., and from Andorra to Ax in 13 hrs. 10 min.*)

Ax. Inns: Hôtel Siere, good; Hôtel Boyer, comfortable and reasonable. This prettily situated town, of 1640 Inhab., is a kettle of boiling waters; more than 30 springs bubble up in different parts of the town varying in temperature from 160° to 193° of Fahr.; they are the hottest in the

Pyrenees. A hospital has been erected by Government for military patients; near to it is an ancient bath established in the year 1200 A.D. for the use of lepers; it is still called *Bassin des Ladres* (Lepers' Basin).

EXCURSION No. 2.

To *Escaldas* and Ax by *Puigcerda* 153 m. For the route from Barcelona to

124 m. *Puigcerda*, see Rte. 138.

The banks of the *Raur*, which divides Spain from France, are followed to .

1½ m. *Bourg-Madame*, the first French village.

1½ m. *Villeneuve*.

2½ m. *Las Escaldas*. Here are hot sulphurous springs, which supply two *Establecimientos*. The seasons are April and May, and September and October.

Leaving the baths in an easterly direction, we reach

½ m. *Dorres*. Pop. 380. Thence the valley of the *Raur* is descended.

3½ m. *Carol*.

1½ m. *Courbassil*.

2½ m. *Porta*.

5½ m. *Hospitalet*.

5½ m. *Merens*.

4½ m. *Ax*. (See Excursion No. 1.)

EXCURSION No. 3.

To Bagnères de Luchon by the valleys of Noguera, Pallareza, and Aran (in 30 hours).

A mule-path leads to

Villamiljana (a hamlet on the route between Urgel and Balaguer). Thence to

Castellbo. Pop. 500.

San Juan de Lerra. Pop. 130.

Llaborsi. Pop. 200. Here a halt may be made.

Esculo. Pop. 155.

Esterrí de Aneu. Pop. 500.

Isabarre.

Guaren.

Gill.

Alos. Pop. 150. Here is the Spanish custom-house.

Nuestra Señora de Mongarri. This

little hamlet marks the frontier line between France and Spain.

The road now ascends by the *Plat de Berch* to

Salardu, the first village in France.

Artias.

Bozost.

Bagnères de Luchon. See Murray's *Handbook for France*, Rte. 89.

EXCURSION No. 4.

To La Preste by Camprodon, 76½ m.

For the route from Barcelona to Camprodon (65 m.) see Rte. 141.

The valley of Ritort is ascended to

Mollo. Pop. 750. The ch. is Romanesque and of great interest. Over the high altar is a good retablo, with early Spanish paintings on panel. The frontier is soon reached, and

The Baths of La Preste, supplied from sulphurous springs. Season, July, August, and September.

ROUTE 143.

BARCELONA TO LÉRIDA, BY MANRESA
[CARDONA SALT-MINE] AND BELLPUIG.

112½ m.

Two trains daily, in 7 hrs.

The readiest way to visit Montserrat.

From Barcelona the traveller for Zaragoza should secure the l.-hand side of the carriage: the rly. returns along the line of rail for Gerona as far as

6½ m. *Moncada* Stat. It then passes over a stone bridge and traverses a beautiful and richly cultivated plain to

2½ m. *Sardañola* Stat. Pop. 580. Here the wonderful serrated ridge of *Montserrat* comes into view to the l. Obs., between this and the next stat.

a house with a tower: it has a very good round-arched *ajimez* window.

5 m. *Sabadell* Stat. Pop. 21,000.

The cotton and worsted mills, paper manufactories, tanneries, and distilleries, give this place the appearance of a Yorkshire or Lancashire town. The situation is very fine. The factory owners are most liberal. The head hands are sent for instruction to England. Men's wages 21s. per week. Girls, 18s. In 1877, 13½ millions of francs of goods were sent into Spain. Workmen's balls are given in this and other factory districts of Cataluña on Sundays and Thursdays.

To the l. is the village of *Creu Alta*, and the beautiful valley of *Paraiso*, with its ruined castle which once belonged to the *Caballeros de Egara*.

6½ m. *Tarrasa* Stat. Between the station and the town is an interesting group of three Romanic churches—*San Pedro*, *San Miguel*, and a baptistery. In *San Pedro* may be seen an altar on which are engraved the names of the bishops who assisted at the *Egarense* Council, celebrated here. Obs. two iron candlesticks of the 14th centy. In the baptistery Roman columns have been made use of in building the church. Pop. 1150. This is a cloth-making district. Obs. its ch., which is entirely Romanesque in character. Seven tunnels are passed through, and the rivers *Llobregat* and *Cardener* are crossed.

5 m. *Olesa* Stat. Pop. 2900. [This is the stat. for the celebrated mineral springs of *La Puda*, 2 m. distant. Omnibus meets each train, 5 r. each person. *La Puda*. Inn: *El Establecimiento*; it will accommodate 360 guests and is comfortable and reasonable in its charges—24 to 30 r. per day. The sulphurous and saline waters of *Puda* are highly recommended in cases of consumption, bronchitis, asthma, &c. The season commences in the middle of June and ends in September.]

After leaving *Olesa* the rly. crosses the *Buxadell*: it then traverses a wild and secluded valley clothed with the evergreen verdure of oaks, pines, and olive-trees. A series of short tunnels

are then passed, and a magnificent view is again obtained, to l., of the stupendous ridge of the *Montserrat*, with its monastery and gardens overhanging the ravine, through which flows the river *Llobregat*.

6½ m. *Monistrol Stat.* Pop. 390. The town lies nearly 2 m. from the stat., on the road to *Montserrat* and to the ravine of *Llobregat*. Omnibuses to and from the monastery of *Montserrat* (8 r.) meet all the trains.

3¼ m. *San Vicente de Castellet Stat.* Iron bridge over the *Llobregat*.

6½ m. *Manresa Stat.* (Buffet). Pop. 15,264. A most picturesque city (the Roman *Munoris* and capital of the *Jacetani*), busily engaged in the manufacture of cloth, cotton goods, and spirits. Its *Collegiate Church* (with some fine windows), which towers up imposingly to the right of the line, deserves the attention of the tourist, from the magnificent scale of the plan. A fragment of the old ch., consecrated 1020, still remains on N. side; the existing ch. was, however, probably commenced about the year 1328, but not completed until early in the 15th centy. Its plan is remarkable as giving the widest span of nave which is to be found in a church* with aisles and a clerestory. Obs. an altar-frontal, which is a most beautiful specimen of embroidery; it is 10 ft. long by 2 ft. 10 in. in height, and the work (all done on fine linen doubled) illustrates the Crucifixion and 18 other subjects drawn from the Old and New Testaments. It bears the inscription in Lombardic capitals "*Geri : Lapi : Rachamat : ore : Me fecit : In Florentia.*" The exterior of the *Coro* is divided by Gothic niches and coarsely painted with bishops and saints. The font is very elegant. Obs. the usual Saracens' heads under the organ, which repeat the *Barcelona* type; also notice the tomb of Canon *Molet*, and that in the cloisters sculptured with the effigy of a dying monk.

The *Cueva de San Ignacio* should be

* This ch. and the embroidered frontal are fully described by Street, '*Gothic Architecture of Spain*,' p. 340.

visited, where *Ignatius Loyola* did penance, and is said to have written his book. The cave is lined with marbles and poor sculpture by *Carlos Grau*; its portal was, however, left unfinished in consequence of the expulsion of the Jesuits from Spain. Obs., at the altar, the saint writing his book, and his first miracle, that of saving a boy's fowl from a well.* His crucifix is also shown, from which blood is said to have streamed out. The view from the esplanade in front of the cave is magnificent. The jagged outline of *Montserrat* rises in the distance, a vast precipitous mass with grand pointed pinnacles, whilst at mid-height is seen the Convent, from whence the Virgin smiled continually at the Jesuit saint as he wrote at his book, and did penance in his cave.

[Tourists should visit from *Manresa* the *Salt-mines* of *Cardona* (distant 24 Eng. m.) Omnibus and carriages to the mines. The route from *Manresa* runs through a wild country, where pine-trees are mingled with vines. *Suria*, an ancient-looking, unwhitewashed town, rises on a hill over the *Cardona*, whose stream and valley is passed through, until, ascending a stony rise, *Cardona* appears, with its castle towers, long lines of fortifications, straggling houses, cypress gardens, and arched buildings. Here is a tolerable *Posada*. The celebrated and inexhaustible mine lies below, to the l., before reaching the bridge. N.B. An order, always granted, is necessary from the steward of the Duke of *Medina Celi*. The mine is an absolute mountain of salt, emerging in a jagged outline, nearly 500 ft. high and a league in circumference; it differs from the mine at *Minglanilla*, as being on the surface; these are the αλς ορυκτοι mentioned by *Strabo* (iii. 219). The salt pinnacles shoot forth from a brownish earth, like a quarry of marble dislocated by gunpowder. The colours of these saline glaciers vary extremely, and are brilliant in proportion as the weather is clear. When the sun shines they look

* For details, see '*Among the Spanish Poor*,' by Rev. H. C. Rose. Bentley, 1877.

like stalactites turned upside down, and are quite prismatic, with rainbow tints of reds and blues. It seems a Sindbad valley of precious stones. Some of the grottoes look like fairy cells, lined as it were with preserved fruits, sparkling with crystallised sugar. There is a peculiar mixed colour, which is called *arlequino*. Visit the *Furad Mico*, the Hole of the Squirrel, said to be a mile in depth. The miners make little articles of this salt (as is done with the fluor-spars in Derbyshire) which never liquefy in the dry air of Spain.]

Leaving Manresa, the country still continues fruitful and picturesque. Cork-trees, stone-pines, olives, and evergreen oaks, clothe the sides of the ravines and the rock-strewn plain.

7½ m. *Rajadell* Stat. Pop. 350. The rly. now traverses a beautiful valley planted with pines. Obs. ruins to rt. and l. perched on neighbouring hills. The line passes through 6 tunnels to

7½ m. *Calaf* Stat. Pop. 1300: town to the rt. very picturesquely situated. Here the country becomes bare and desolate, but glimpses are obtained of scenes of wild beauty; valleys clothed with evergreen pines and oaks; and plains of an intense ochre tint strewn with huge boulders of a pale green colour.

8 m. *San Gium* Stat., for Igualada (10,500 Inhab.). Soon after leaving San Gium, obs. to rt. the ruined castle of Santa Fé, and a little farther on the village of *Monfaleo Murallat*, which consists of 15 houses enclosed within huge walls entered by a single gateway.

10½ m. *Cervera* Stat. Pop. 5252. Cervera is built on an eminence which descends towards Barcelona. To this place Philip V., in 1717, transferred the university of Lerida (which has since been removed to Barcelona). The huge unsightly university buildings are now deserted and fast going to ruin. There are two churches, and the Dominican Convent has a fine cloister. Here, on the 5th March, 1469, Ferdinand and Isabel were married.

9 m. *Tarrega* Stat. Pop. 4020.

This little town with its ancient fort is built upon the banks of the *Rio Cervera*: it rises in the midst of the *Llano de Urgel*, a monotonous plain which continues to

8 m. *Bellpuig* Stat. Pop. 1350. A small hamlet, beautifully placed upon the side of a gentle eminence which rises from the plain about ¼ m. S. of the stat. To the l. it is crowned by the ruins of the *solar* or family mansion of the noble house of the *Anglesolas*. Visit its ch., which contains the superb tomb of Ramon de Cardona, Viceroy of Sicily: it was raised by his widow Isabel, in the year 1522. The sarcophagus is placed within a deep recess, the external arch of which is supported by caryatides. The armed noble lies on a splendid cinquecento *urna*, which is enriched with mythological and marine deities. The basement is divided into three portions: in the centre is a sea-battle; the others are inscribed with Latin verses, on tablets supported by children whose noses are much mutilated. Upon a broad pedestal below the tomb are two sirens kneeling. The basement is elaborately sculptured with horses and marine monsters. Obs. above the caryatides, the Virgin and Child upheld by angels and surrounded by a *vesica piscis* of cloud. In the l. corner is the name of the Neapolitan sculptor, "*Joannes Nolanus faciebat.*" This magnificent tomb was formerly in the Franciscan Convent which lies a little way out of the village of Bellpuig. Visit this once celebrated convent, which was founded in the 16th centy. by Don Ramon de Cardona. It is now deserted and in a very ruinous state (obtain the key at the white house to the l. opposite the fountain). The cloisters are very fine; they are formed of three galleries, the capitals are ornamented with well sculptured figures and foliage, and the beautiful newel staircase which leads to these galleries is of very peculiar merit. Obs. the fountain built into the wall of one of the passages: the water issues from the mouths of diminutive lions, whilst above is a beautifully carved Virgin and Child.

The church itself is now completely stripped of every vestige of architectural ornamentation and is used as a store-house for farm produce. Obs. the slender yet elegant cross outside the Puerta de Lérida: it is elaborately carved with figures.

6½ m. *Mollerusa* Stat. Pop. 390.

6 m. *Bell-lloc* Stat. Pop. 400. Here the first view is obtained of the castle hill of Lérida, crowned by its imposing cathedral tower. The river Segre is crossed by a fine bridge to

8½ m. *Lérida* Stat. (Buffet). *Inns*: Hotel de España; Fonda de San Luis, thoroughly Spanish, but clean and tolerably comfortable. Café de las Cuatro Puertas. Café del Gran Salon. Casino de Artesanos, Calle Mayor, 39—visitors admitted. Pop. 19,537. This interesting old city consists mainly of one long and rather winding street, running parallel to the river and within the long line of houses which face the river itself and the Alameda; it is a charming place to stay at. A bridge, partly stone, partly wood, crosses the river, and connects it with the *paseo*, or promenade, where the citizens walk out on Sundays and feastdays. Behind the town the fortress hill abruptly rises to an elevation of about 300 ft. Its summit is crowned by the old cathedral.

Lérida, *Ilerda*, is probably derived from the Syriac *Illi*, lofty; being one of the keys of Catalonia, it has from time immemorial been the theatre of sieges and war. When a Celtiberian city, it is well described by Lucan (B. C., iv. 13), "*Colle tumet modico*," &c., and the foundations of the present fine stone bridge are built on those of the Romans. It was held for Pompey by Afranius and Petreus, who were encamped on Fort Gardet, until outgeneralled and beaten by Cæsar: here, therefore, read his terse despatches (B. C., i. 37, &c.), and compare them with those of our Duke before Badajoz, for the iron energy of their swords passed into their pens. Everything was against them both, the elements as well as man; but both, left wanting in means, supplied all deficiency in themselves and triumphed. *Ilerda* soon

recovered its prosperity, and had a mint: for the coinage see Florez (Med., ii. 450). It became a *Municipium* and a university, one, however, of such disagreeable "residence," that the recusant youth of Rome were threatened to be rusticated there (Hor. E. I. xx. 13). In after times Lérida was made the chief university, the Salamanca of Aragon, and its annalists boast with pride of its pupils, San Vicente Ferrer the inquisitor, and Calixtus III. a profligate pope.

The Goths, after the downfall of the empire, patronised Lérida, and held here a celebrated council, having raised it to a bishopric in 546. Moorish Lérida was sacked by the French in 799, but recovered and rebuilt in 1149 by Ramon Berenguer, who restored the see.

During the Catalanian revolt of 1640, Lérida chose Louis XIII. for its king, and Leganes, the general of Philip IV., by failing in his attempt to retake it, entailed the downfall of his kinsman, the great Conde Duque Olivares. Thereupon Philip IV. came in person to the siege, and defeated *La Mothe*, who commanded the invaders. The French, in 1644, failed to regain it, whereupon the Grand Condé opened another siege to the tune of violins, but Gregorio Brito, the Portuguese governor, sallied out and drove soldiers and Frenchman headlong before him. Next day Brito sent to the Grand Condé some iced fruits, begging him to excuse his non-return of the serenade compliment from a want of catgut, but promising, if his previous accompaniment was agreeable, to repeat it as often as his Highness did him the honour to perform before Lérida; but the Great Condé soon departed *re infecta*.

Lérida, in the War of Succession, was again long besieged in 1707 by the French under Berwick and Orleans. It capitulated in November, but nevertheless was most cruelly and faithlessly sacked. However, it was avenged July 27, 1710, by Stanhope, who at *Almenara*, 12 m. distant, completely routed Philip V. The English bayonet-charge was irresistible, and the French

fled in every direction. Philip escaped by mere accident; his baggage being taken. "Had there been two hours' more daylight," wrote Stanhope, "not a Frenchman would have got away." But there is nothing new in this—so wrote Wellington after Salamauca, Marlborough after Ramilies. Philip V., afterwards, writhing under recollections of this disgrace, transferred the university to Cervera.

The city, in the Peninsular war, was taken by Suchet, May 14, 1810. Gen. Harispe having seized upon *Fort Garden* and the town, the unarmed inhabitants, women and children, were driven out on to the glacis and there exposed to the fire both of the citadel and the invader; thus they were harassed all night and next day by shells, until the Spanish governor, Garcia Conde, overpowered by the frightful scene, hoisted the white flag.

Lérida is the second city of Catalonia, and is strongly fortified: the engineer may examine the W. side, the fort *Garden*, *el Pilar*, and *San Fernando*; the artist and ecclesiologist should ascend the hill to the old *Cathedral*, 300 ft. over the Segre, which commands a glorious hill and plain panorama.

The *Cathedral* can only be visited, with great difficulty, by permission of the military authorities. An application to the commandant of the district, or the visitor's address card sent in to the governor of the fortress, will, however, generally ensure admission. The site of the cathedral has long been occupied, the first ch. having been erected as early as the 6th centy. The first stone of the existing ch. was laid by king Pedro II. on the 22nd July, 1203, and its consecration took place on the 31st Oct. 1378. The edifice was, however, far from completed in that year, for in 1323 the work of the cloister and tower was still in progress; in 1391 Guilhermo Colivella contracted to execute the statues for the doorway, and in 1490 Francisco Gomar contracted for the erection of a grand porch. The tower was probably completed about the year 1410. The greater part of

the ch. and the fine *cloister*, through which it is entered from the W., dates from 1278. It consists of nave, with 2 aisles, transepts, triapsal E. end, and is one of the finest and purest Early Pointed churches Mr. Street has ever seen, though most of the windows are round-headed. It is said to have been originally designed by Pedro Der-cumba.

The general plan of the ch. presents features of extreme novelty, whilst the details of every part are of the highest merit. The steeple is octagonal in plan, and of 5 stages in height; it has the appearance of greater height than it really possesses, in great measure owing to the enormous altitude of the cliff, upon the edge of which it stands. Though most of the windows are round-headed, the main arches are pointed. One of the remarkable features of this ch. is that its external roofs are of stone. There are at present three entrances to the Cathedral, that in the S. transept being the finest: niches at either side of the richly-sculptured arch contain statues of St. Gabriel and the Virgin.

The interior is floored across at mid-height of the columns to serve as soldiers' dormitories, but the stonework and tracery is little injured in consequence. In the *Capilla de Jesus* lies a natural son of Don Pedro el Calólico, 1254. This pretty chapel is in the apse of the cathedral, and is used as the soldiers' chapel. Look at the transept and obs. the rich tracery of the outer arches and the columns of the semi-moresque cloisters. Ascend to the belfry of the tower, from which a superb prospect is obtained.

In the highest point of the mountain there is a building used now as a powder-magazine; it was a palace in the middle ages, and had previously been a Moorish castle and Christian temple.

The desecration of this sacred pile dates from 1707, when the French made it a fortress; nor has it ever been restored to pious uses, for in the piping times of peace the steep walk proved too much for the pious canons, who, abandoning their lofty church, employed General Sabatini (!) to build

them a new cathedral below in the convenient and Corinthian style.

In the sacristy of the new cathedral may be seen a most interesting dalmatic and cope of gold tissue woven with a Cufic inscription.

The Church of San Lorenzo, near the old cathedral, has some very good tracery windows (1270-1300).

Pilgrims on their road to Zaragoza and Compostella may visit, at the *Plazuela de la Pescaderia*, the *Peu del Romeu*, where the Apostle Santiago ran a thorn into his foot by night; angels thereupon appeared with lanterns: a pious custom was thus established which is still adhered to by the boys and girls of Lérida.

Near the gate of Boteros some sepulchres have lately been discovered which are supposed to be of the Celtic period. Celtic coins were discovered near them.

In the street near the ruins of the Ch. of San Juan, described by Street, obs. an old Romanesque house with a fine row of *ajimez* windows, the shafts and capitals of which are exquisitely sculptured. It is called the *Ex-*

change, but the date, 1589, let into the wall, is evidently false.

The diligences from Lérida to Las Borjas, thence by rail to Tarragona, leave daily, at 2 P.M., the *Calle Cabrinety*. (See Rte. 135.)

ROUTE 144.

LERIDA TO FRAGA. 16 m.

Lérida (see preceding Rte.).

6½ m. *Alcarraz*. Pop. 950. The road hence descends through the valley of Cinca to

9½ m. *Fraga*. Pop. 3700. This poor, rough, ill-paved place is worthy of its name, derived from *Fragosa*—stony. Its dismantled castle is built on the slope of a hill above the Cinca, which is crossed by a neat suspension-bridge. The *Parroquia de San Pedro* was formerly a mosque. The environs of Fraga abound in pomegranates and figs: the small green ones are delicious, and when dried are an article of considerable trade.

SECTION IX.

ARAGON: NAVARRE.

El Reino de Aragon.—The kingdom of Aragon, once a separate and independent state, was, Castile alone excepted, the most warlike and powerful one in the Peninsula. It extends in length about 140 miles E. to W., and about 200 miles N. and S., and is encompassed by mountains on all sides—viz. the Pyrenees, the Sierras of Morella, Albarracin, Molina, and Soria. The Ebro flows through the central basin, N.W. to S.E., and divides the kingdom almost equally. Works are now in progress (1878) which when completed will render a portion of this river navigable. The climate varies according to locality and elevation: generally speaking, the province, from being so exposed to mountains, is much wind-blown; thus the plains over which the cutting blasts descend from the Moncayo, the home of Æolus, are most miserable. The chief winds are *El Cierzo*, the N.W., keen and cold, *El Bochorno*, the S.E., hot and sultry, and *El Faqueno*, the W. (Favonius), which brings showers, warmth, and fertility. The vegetable productions are varied, as the soil ranges from the snow-capped mountains to the sunny plain under latitude 41°. The botany and flora of the Spanish Pyrenees, as well as the natural history, geology, and mineralogy, have yet to be properly investigated. The *Montes* abound with game, the *Ibones* (hill lochs), and streams with trout. The population is under a million and a half, which is scanty for an area of 15,000 English miles. Aragon, too ungenial for the Moors of the plain, was chiefly peopled by the Berber mountaineers, but they were soon expelled by the children of the Goth, who, as early as 819, united together in the fastnesses of *Sobrarbe*, where their primitive laws were drawn up, which became the model of the *Fueros* of many other cities. The government was conducted by *patres et Seniores*, heads of families and elders, and from the latter word the Spanish term *Señor* or lord is derived. These *Fueros* were digested into a code by Vital, bishop of Huesca, and confirmed in that town in 1246, by Jaime I. The early kings were scarcely more than president, and each vassal held himself *singly* to be as good as his king, whilst *united* they held themselves to be better. About the year 1137 Petronilla, daughter of Ramiro el Monge, and heiress of the crown, married Ramon Berenguer, sovereign count of Barcelona; thus military Aragon was incorporated with commercial Catalonia, and the united people extended their conquests and trade alike by sea and land, becoming masters of the Mediterranean, Naples, Sicily, and Valencia. All these acquisitions were carried to the crown of Castile by the marriage, in 1479, of Ferdinand, heir apparent of Aragon, with Isabel; thus the first link of their golden wedding-ring joined Aragon to Castile, and the last link connected the New World to Spain: all these consolidations descended from them to their grandson Charles V. As Ferdinand had jealously maintained his separate rights of a sovereign perfectly independent of Castile, the Aragonese, after his death, insisted on the continuance of their own peculiar *Fueros* (or laws) which almost guaranteed republican institutions under an ostensible monarchy.

The Parliament met in four *Brazos*, branches—the clergy, the nobility, the gentry, and the people—and each voted separately, the consent of all four being necessary to pass a law. The greatest jealousy against the monarch was exhibited in all matters of finance and personal liberty, while a high officer, called *el Justicia* (the impersonation of masculine Justice), was the guardian of the laws, and a *Juez medio* between the king and his people. In all appeals when the *Fueros* were infringed, the appellant was said to be *manifestado*, &c.; his person was thus brought under the custody of the court, as by our *Habeas Corpus*, and his cause removed from ordinary tribunals, as by our writs of *quo warranto* and *certiorari*. The society at large was secured by the “*Union*,” or a confederacy, whose members, in case the king violated the law, were absolved from allegiance. This element of *disunion* was abolished in 1348, when Pedro IV. cut the parchment to pieces with his dagger, and having wounded himself in his haste, exclaimed, *Tal fuero sangre de Rey habia de costar*, “Such a charter must cost a king’s blood:” hence he was called *El del Puñal*. (His curious portrait in this attitude was destroyed by the French in 1808.) In 1591 the notorious Antonio Perez fled to Zaragoza, and appealed to Juan Lanuza, the *Justicia*, whereupon Philip II. marched an army into Aragon, and hanged the judge, with whom perished this privilege: and whatever liberties were then respected were abolished in 1707 by Philip V. Zaragoza has now an *Audiencia* or *tribunal de Justicia*, with a jurisdiction over the entire province.*

The Aragonese are a vigorous, active race; they are warlike, courageous, and enduring. Their costume differs from the Catalonian, and knee-breeches take the place of pantaloons, as broad-brimmed slouching hats do of the red Phrygian cap or handkerchief. The lower classes are fond of red and blue colours, and wear very broad silken sashes. The favourite national air and dance is *La Jota Aragonesa*, which is brisk and jerky, but highly spirit-stirring to the native. The arms of Aragon are “Or, four bars gules,” said to have been assumed by *Wilfred el Velloso*, who, when wounded in battle, drew his bleeding fingers across his golden shield, a truly soldierlike blazon.

The finest portions of the Pyrenees lie in Aragon, and present a varied field for geological and botanical research; while the French slope is full of summer watering-places, social and civilised, the Spanish side is still the lair of the smuggler, and of wild birds and beasts. All who venture into the recesses must attend to the provend, and take a local guide.

The chief secondary passes are the *Puerto de Maya* and *Puerto de Roncesallés* in Navarre; those of *Canfranc*, *Panticosa*, *Gavarnie*, *Vielsa*, *Brecha de Roland*, and *Marcaudau* in Aragon and of *Plan de Ause*, *Puigcerda*, and the *Col de Pertus* in Catalonia.

The valleys in Aragon are among the most beautiful in the whole range, especially those of *Anso*, *Canfranc*, *Biescas*, *Broto*, *Gistain*, and *Benasque*. The highest points or pinnacles are called *Puigs* in Catalonia, *Pueyos* in Aragon,

* For the ancient constitutional curiosities of Aragon, consult Geronimo Zurita; the early edition of the ‘*Anales*’ of this Spanish *Coke* is rare, 6 vols. fol., Zaragoza, 1562–80–85. It was republished in 7 vols. fol. in 1610–21, and continued by Vincencio Blasco de Lanuza, 2 vols., 1622, and by Bartolomé Leonardo de Argensola, 1 vol. fol., 1630; ‘*Coronaciones*,’ &c. Geronimo de Blancas, 4to., Zar., 1641; by Miguel Ramon Zapater, 1 vol. fol., 1663; by Diego de Zayas Ralanera y Ortuña, 1 vol. fol., 1666; by Diego Joseph Dormer, 1 vol. fol., 1697; and by José de Panyano, 1 vol. fol., 1705. All this series was printed at Zaragoza. ‘*Corona real del Pireneo*,’ Domingo de la Ripa, 2 vols. fol., Zar., 1665; and his ‘*Defensa Historica de Sobrarbe*,’ fol., Zar., 1675. Consult also ‘*Anales de Aragon*,’ B. L. Argensola, 1st part, fol., Zar., 1630; and 2nd part by Uztaroz, fol., Zar., 1663; ‘*Teatro Historico de las Iglesias de Aragon*,’ Lamberto Zaragoza, Pamp., 1782–5, 4to. 4 vols. This excellent work was continued by Ramon de Huesca, 1: 85–1807, 5 vols. 4to.; the complete set is in 9 vols.: ‘*Los Reyes de Aragon*,’ Pedro Abarca, 2 vols. fol., Mad., 1682–4. Consult also ‘*Sacra Themiidis Hispanie Arcana*,’ 8vo., Mad., 1780, which was compiled by the learned Juan Lucas Cortes; it was purchased by one Gerard de Frankenau, a Dane, who published it as his own. For Aragonese authors, consult ‘*La Tassa*,’ 8 vols. 4to.

Puertos in Galicia, *Poyos* in Navarre, and *Puys* in French: these words are said to be corruptions of *Podium*, an elevation. The depressions at the heads of valleys or *necks* of the ridges are called *Colls*, and in Castilian *Collados*, and over them the *passes* of intercommunication are carried; hence they are called *Puertos*, *gates*, *doorways*, *ports*; and the smaller ones *Portillos*.* Of these in the whole range there are some 70 or 80, but scarcely half-a-dozen of them are practicable for wheel-carriages. They remain much in the same state as in the time of the Moors.

The botany and geology of the Pyrenees,

"Which like giants stand
To sentinel enchanted land,"

have yet to be properly investigated. In the Pyrenees rude forges of iron abound, conducted on a small, unscientific scale, and probably after the unchanged, primitive Iberian system. Fuel is scarce, and transport of ores on muleback expensive. The iron is inferior to the English, and dearer; the tools and implements used on both sides of the Pyrenees are at least a century behind ours; while absurd tariffs, which prohibit the importation of a cheaper and better article, prevent improvements in agriculture and manufactures. The natural woods of these *Saltus Pyrenæi* have long been celebrated, and Strabo (iii. 245) observed how much more the southern slopes were covered than the northern ones. The timber, however, has suffered much from the neglect, waste, and improvidence of the natives, who destroy more than they consume, and rarely replant. The sporting in these lonely wild districts is attractive, for where man seldom penetrates the *feræ naturæ* multiply: the bear is, however, getting scarce, as a premium has long been paid for the head of every one destroyed. The grand object of the *Cazador* is the *Cabra Montés* (*Capra Ibez*), the bouquetin of the French, now nearly extinct, and the izzard, the chamois of Switzerland. The fascination of this pursuit leads to constant accidents, as this shy animal lurks in almost inaccessible localities, and must be stalked with the nicest skill. The sporting on the French side is far inferior to that on the Spanish, where the feathered and funny tribes have been left comparatively undisturbed. Accordingly the streams abound with trout, whilst those which flow into the Atlantic are well stocked with salmon.

The gigantic Pyrenean mountain chain which divides Spain from France forms the N. boundary of both Aragon and Navarre. It constitutes a portion of the dorsal chain which comes down from Tartary and Asia, the W. extremity of which will be found in Galicia. The spurs and offsets penetrate on both sides, like ribs from a backbone, into the two countries. The chain attains its greatest height in the *Maladetta*, a group or knot forming an outlier N. of the chain, and nearly midway between the two seas, whose loftiest summit, the *Pic de Nethou*, rises 11,168 ft. above the sea. Next to it rank the *Pic de Posets*, 11,047, *Monte Perdido* (M. Perdu, 10,994 ft.), and *Cylindro*, 10,914 ft., also outliers on the Spanish side. The Garonne has its source at the foot of the *Maladetta*. In advance of the main chains on the N. side rise the *Canigou*, near the E., and the *Pic du Midi*, near the W. end of the chain.

The Pyrenean range was called by the Romans *Montes* and *Saltus Pyrenæi*; and by the Greeks *Πυρην*, probably from a local Iberian word. According to the Iberians, Hercules, when on his way to "lift" Geryon's cattle, was so hospitably received by one Bebryx, a petty ruler in those mountains, that the demi-god got drunk and ravished his host's daughter *Pyrene*, who died of grief; whereupon Hercules, sad and sober, made the whole range re-echo with

* The equivalent terms on the French side are *Col*, *Hourgue*, *Hourquette*, *Pourgue*, *Brèche*, and *Porte*.

her name. Bochart (Can. i. 35) supposes that the Phœnicians called these ranges *Purani*, from the forests, *Pura* signifying wood in Hebrew.

The width of the range is narrowest to the E., being only about 20 miles across near *Figueras*, while the heights are the lowest at the W. extremity, seldom exceeding 9000 ft. The width opposite *Pamplona* ranges at about 40 miles. Seen from a distance the general outline appears to be one mountain-ridge, with broken pinnacles; but, in fact, it consists of two distinct lines, which are parallel, but not continuous. The one which commences at the ocean is at least 30 miles more in advance towards the south than the corresponding line which commences from the Mediterranean. The centre is the point of dislocation where the ramifications and reticulations are the most intricate; it is the key-stone of the system. Here is the source of the Garonne, *La Garona*; here the scenery is the grandest, and the lateral valleys the longest and widest. The Spanish or S. front is most in advance, is the steepest, and descends abruptly; while on the French or N. side the acclivities shelve down in tiers with a succession of terraces, dips, and basins.

Some of the higher valleys contain sources of warm springs under a covering of snow. The most celebrated spas are on the French side, or at least those which have hitherto been most known and frequented by foreigners. Spaniards are as fond of sea-bathing and warm baths as of medicinal waters. The accommodations at the Spanish baths are third-rate, when compared with the spas of Germany, France, or England.

El Reino de Navarra.—This once independent kingdom was called *Vasconia* by the ancients. Its present name is derived from *Nav*, a common Iberian prefix, which signifies "a plain under hills," and is the best description of the province, which, shaped in an irregular square, 80 miles in length by 60 in width, is bounded to the N. by the Pyrenees: the whole population is under 350,000, and is chiefly pastoral, agricultural, and given to iron-mining. The Ebro, which flows to the S.E., and the Bidasoa, which runs to the W., are the main trunks that receive the smaller mountain tributaries. Thus the province is both sheltered and irrigated.

The kingdom is divided into five *Merindades*, or departments, each of which has its petty capital; they lie thus—*Pamplona* N., *Tafalla* S., *Olite* in the centre, *Estella* E., and *Sanguesa* W. The N. barrier is very mountainous, being composed of the western slopes of the Pyrenees, which dip down to the ocean from *Monte Perdido*, and these wild and broken glens became the natural fastnesses of the unconquered natives, when retiring before the Romans and Moors. They found their Pelayus against the latter in Garci Ximenez, and made common cause with the highlanders of Aragon, until about 842, when *Inigo Arista* was chosen king of Navarre at Pamplona, while the national liberties were guaranteed by the celebrated *Fueros de Sobrarbe*. The kingdom bears for arms "gules and chains or," in memorial of the achievement of Sancho III., *el Fuerte*, who broke down the chains of the Moorish general's tent, at *las Navas de Tolosa*. Navarre was annexed to Castile in 1512, by Ferdinand *el Católico*, partly by force and partly by fraud (see Prescott, 'Ferdinand and Isabella,' ch. 24): Jean d'Albret, the rightful heir, being abandoned by his French allies, who profited by his ruin, the territory was partitioned; Ferdinand seizing all S. of the Pyrenees, while the N. portion ultimately passed with Henri IV. to the crown of France. The French side is interesting to Englishmen, as having been long possessed by the Black Prince, and being the scene of many of Froissart's delightful narrations. The intercommunications, between Navarre and Aragon, N. of the Ebro, are carried over a desolate country, while those S. of the Pyrenees are extremely mountainous and difficult, and are seldom traversed except by smugglers.

The Navarrese peasants are simple in their habits, having few wants and

fewer vices. They live very much to themselves, tending their flocks on the wooded hill-sides, and cultivating their vines in the warmer valleys and plains. The wines produced in Navarre are excellent; those known as *Peralta*, *Azagra*, and *Cascante* being deservedly popular. The mountains are not so high as those in Aragon; the *Altobiscar* reaches, however, 5380 feet, and the *Adi* 3218; the valleys are beautiful, especially those of *Baxtan* (Arabic the Garden) *Santisteban*, and *Cincovillas*. The scenery is alpine and picturesque, and the shooting and fishing excellent.

The highlanders of Navarre are remarkable for their light, active physical forms, their temperate habits, endurance of hardships and privation, and individual bravery and love of perilous adventure; the pursuits of the chase and smuggling form their usual occupation: thus their sinewy limbs are braced, and their hawk-eyed self-reliance sharpened. Naturally, therefore, they have always been first-rate *guerilleros*. Placed by position on the borders of France, Aragon, and Castile, and alternately the dupe and victim of each, necessity has forced them to be always on their guard against neighbours whom they fear and abhor; thus a spirit of nationality burns in every heart. A watch and ward system of an armed armistice dates from their earliest laws; as, by the *Fueros de Sobrarbe* a provision was made, that by a given signal of danger the whole male population should hurry to the first place of meeting (*Abarca*, i. 115). This preparation still exists along the Pyrenean frontier; and the Catalan borderer is called *Somaten*, from the summoning tocsin-bell. As Sertorius made Huesca his stronghold, so Mina sallied forth from "his country," from the glens of Navarre, with his bold followers, a race that never will be extinct in these hills.*

* The best works to consult on Navarre are the 'Espana Sagrada,' xxxiii.; 'Historia apologetica y Descripcion del Reyno de Navarra,' Garcia de Gongora, fol., Pamplona, 1668; 'Investigaciones Historicas,' Josef de Moret, fol., Pamplona, 1685, or the later edition of 5 vols. fol., Pamplona, 1766; 'Anales de Navarra,' &c., fol. 5 vols., Pamplona, 1684; 'Congregaciones Apologeticas,' Josef de Moret, 4to., Pamplona, 1678; 'Diccionario de las Antigüedades del Reyno de Navarra,' Yanguas y Miranda. There is a paper on the royal genealogy, by Joaquin Traggia, in the 3rd vol. of the 'Memorias de la Academia de Historia.'

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
148 Lérida to Zaragoza. Excursion to the Monastery of <i>Sigena</i> . Rail	501	160 Castejon to <i>Miranda del Ebro</i> , by <i>Calahorra</i> , <i>Logroño</i> , and <i>Haro</i> . Rail	527
149 Zaragoza to Madrid, by <i>Calatayud</i> , <i>Alhama</i> (Excursion to <i>Piedra</i>), <i>Medina Celi</i> , <i>Sigüenza</i> , <i>Guadalajara</i> , and <i>Alcala de Henares</i> . Rail	511	161 Soria to Madrid, by <i>Almazan</i> and <i>Sigüenza</i> . Diligence and Rail	530
150 Zaragoza to <i>Huesca</i> and <i>Panticosa</i> . Rail and Diligence	519	162 Soria to <i>Logroño</i> . Diligence	530
151 Zaragoza to <i>Barbastro</i> and the <i>Baths of Luchon</i> . Rail, Diligence, and Horseback	522	163 Zaragoza to <i>Pamplona</i> , by <i>Tudela</i> , <i>Castejon</i> , and <i>Olite</i> . Rail	530
152 Zaragoza to <i>Jaca</i> , with Excursion to the Monastery of <i>San Juan de la Peña</i> . Rail and Diligence	523	164 Tudela to <i>Tarazona</i> , with Excursion to the Abbey of <i>Veruela</i> and <i>Moncayo</i> . Carriage-road	535
153 Zaragoza to the <i>Baths of Eauz Chaudes</i> and <i>Eauz Bonnes</i> , by <i>Jaca</i> and <i>Candanchü</i> . Rail and Diligence	525	167 Pamplona to <i>St. Etienne de Baigorri</i> , by <i>Roncesvalles</i> . Horseback	536
156 Calahorra to the <i>Baths of Arnedillo</i> , by <i>Arnedo</i> . Diligence during the bathing season	525	169 Pamplona to <i>Logroño</i> , by <i>Puente la Reina</i> , <i>Estella</i> , and <i>Viana</i> . Excursion to <i>Ihrache</i> . Diligence-road	538
157 Castejon to <i>Soria</i> . Diligence	526	170 Pamplona to <i>San Sebastian</i> . Carriage-road or Rail	539
158 Castejon to the <i>Baths of Fitero</i> . Diligence during the season	527	171 Pamplona to <i>Bayonne</i> , by <i>Alsasua</i> and <i>Irun</i> . Rail	539
159 Castejon to the <i>Baths of Gravalos</i> . Diligence during the season	527	172 Pamplona to <i>Bayonne</i> , by <i>Sorauren</i> , <i>Elizondo</i> , the <i>Valley of Baztan</i> , and <i>Urdax</i> . Carriage-road	539

ROUTE 148.

LÉRIDA TO ZARAGOZA.

Two trains daily, in 6 hrs.

Lérida. (See Rte. 143.)

The stations on the line are—

11½ m. *Raymat* Stat.

4 m. *Almacellas* Stat. Pop. 590.

13 m. *Binefar* Stat. Pop. 252.

6½ m. *Monzon* Stat. Pop. 2600.

This is a dismantled fortress, with a grand old castle, which was formerly an impregnable military position. Bridge over the *Cinca*. Obs. to the rt. a handsome iron bridge, over which passes the diligence-road to *Barbastro*.

4 m. *Selgua* Stat. Pop. 367. From this place conveyances can be taken to *Barbastro* (8 r.).

19 m. *Sariñena* Stat. Pop. 2680. From *Sariñena* a pleasant excursion may be made to the monastery of *Sigena*, 9 miles. Horses may be obtained at *Sariñena*.

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terminates with the modern iron Puerta of Sa. Engracia. The bronze statue of Piguatelli, a benefactor of the town, cast in Germany, and erected 1838, is insignificant and poor.

§ 2. HISTORICAL NOTICE.

Zaragoza is the time-honoured capital of Aragon. It is the capital of the province, the residence of a captain-general, with the usual military and civil authorities, and is the seat of an *audiencia*. It has a university, and is the see of an archbishop (created 1318), whose suffragans are Huesca, Pamplona, Jaca, Tarazona, and Teruel. The city bears for arms "Gules, a lion rampant, or," granted (say the natives) by Augustus Cæsar.

Zaragoza was the Celtiberian *Sal-duba*; but when Augustus, A.C. 25, became its benefactor, it was called *Cæsarea Augusta*, *Καίσαρὶα ὤγουστα* (Strabo, iii. 225), of which the present name is a corruption; always a free city or *Colonia immunis*, having its own charters, it was a *Conventus Jurilicus*, or a seat of judicial assizes. It had a mint, of which Florez ('Med.' i. 186) enumerates sixty-six coins, ranging from Augustus to Caligula. There are no remains of the Roman city, which Moors and Spaniards have used as a quarry, and whatever antiquities have been turned up, in digging new foundations, have generally been reinterred as "useless old stones."

This city set an early example of renouncing Paganism, and here Aulus Prudentius, the first Christian poet, was born, A.D. 348 (some, however, say at Calahorra). Then the city could boast of primitive martyrs, and *real* Christianity; now, however, the Virgin reigns paramount. It is, and always has been, a city of relics; thus in 542, when besieged by the French, under Childebert, the burghesses carried the stole or *Estola* of San Vicente round the walls, which at once scared away the invaders (*Esp. Sag.*, viii. 187; xxx. 127). But the French grew wiser in 1200 years; and when the Duke of Orleans, in 1707, overran Aragon with troops, the old stole was powerless to

prevent the invaders from taking the town forthwith.

Zaragoza was captured by the Moors in the 8th centy., but the victors being chiefly of Berber extraction, soon waged war against the Kalif of Cordova. Thus their Sheikh, Suleyman Al-Arabi (the Ibn Alarabi of old Spanish Chronicles), went in 777 to Paderborn, to implore the aid of Charlemagne; but when this especial champion of Christian Europe against the Saracens, thus invited, entered Aragon in 778, the perverse people refused to admit their allies into their garrison, and rose upon them when returning to France by Roncesvalles. Zaragoza was recovered from the Moors in 1118 by Alonso *el Batallador*, after a siege of 5 years, when the stubborn population had almost all perished from hunger. Nevertheless, as most things in Spain are accidental, in 1591, when Philip II. advanced on Zaragoza, the citizens "*committed themselves to such safety as their heels might procure them*, abandoning their guest, Antonio Perez, and presently after the city of Zaragoza" (Cornewayle in Somers' Tracts, iii. 311).

This city, like others in Spain, rose after the executions of Murat on the *dos de Mayo*, 1808; on the 25th, Guillemli the governor was deposed, and the lower classes were organised by *Tío Jorge Ibor*, Gaffer George, one of themselves. A nominal leader of rank being wanted, one José Palafox, an Aragonese noble, who had just escaped from Bayonne in a peasant's dress, was selected, partly from accident, and because he was an *hijo de Zaragoza* and handsome; for in Spain, as in the East, personal appearance is always influential. Palafox had served in the Spanish royal bodyguards, and therefore, as Mr. Vaughan justly says, necessarily "*knew nothing whatever of the military profession*;" according to Toreno (vi.) and Schep. (i. 205), he was totally unfitted for the crisis; but he was in the hands of better men; thus his tutor Bosilio Boggiero wrote his proclamations, the priest Santiago Sas managed the miraculous, while *Tío Jorge* commanded, and with two peasants, Mariano Cerezo and *Tío*

Marin, for his right and left hands, did the fighting: all means of the defence under Guillelmi (says Southey) were 220 men, 100 dollars, 16 cannon and a few old muskets. Lefebvre arrived June 15, 1808, and had he pushed on at once must have taken the place, but he paused, and thus enabled Tio Jorge to prevent a coup-de-main: to the French summons of surrender, the bold Tio replied, "War to the knife." The invaders in their strategics did not evince either common humanity or military skill; but the defeat of Dupont at Bailen relieved Zaragoza, which, when it occurred, was on the point of surrendering; then Lefebvre retired Aug. 15, boasting, and with truth, that he had left the city "un amas de décombres," see Belmas (ii. 115).

Zaragoza was again invested, and attacked, by Buonaparte's sagacious suggestion, on both sides, and especially from the Jesuit convent on the other bank of the Ebro, which the Spaniards had neglected to secure. Now four marshals conducted the siege, Lannes, Mortier, Moncey, and Junot; and after 62 days of dreadful attack and resistance, plague and famine subdued Zaragoza. The city capitulated Feb. 20, 1809, the rest of Spain having looked on with apathy, while Infanta-do, with an idle army, did not even move one step to afford relief.

Zaragoza is placed in a fertile plain, which is irrigated by the broad and rapid-flowing Ebro; this river separates the city from its suburb, and is crossed by a massive stone bridge of 7 arches. The streets, which have been modernised, are well paved and lively: but those which intersect the city at right angles to the *Coso* are tortuous, narrow, ill-paved, and gloomy. The whole of the city is excellently lighted with gas, and well supplied with wholesome water. The houses in the old streets are built up with solid and massive masonry, and are indeed castles—in mediæval days no doubt impregnable—but now battered and dilapidated, and turned into wood-stores and granaries. Many of their stately saloons are used as stables, whilst the noble

pacios are converted into farmyards and dunghoops. The architect should observe the superbly carved soffits, rafters, and external cornices of many of these ancient mansions.

Commence sight-seeing at the noble stone bridge over the Ebro, which was built in 1437. Standing on the bridge, the two cathedrals rise in front, for Zaragoza, like Cadiz, has 2 metropolitans, whilst Madrid, the capital of this land of contrasts, has none. The chapter resides alternately for 6 months in each of these cathedrals, which in exterior, interior, and creed, are also complete contrasts: one is an ancient severe ch. raised to the *Saviour*; the other a modern theatrical temple dedicated to the Virgin. The former edifice rises to the S. or to the E., looking from the bridge, and is called the *Seu* or *Seo* (*Sedes*, See; *Cathedra*, Cathedral). The style is Gothic.

§ 3. CATHEDRALS—LA SEO, EL PILAR.

The old Cathedral of La Seo shows well from the W. end. It was much modernised outside, by Julian Yarza, in the pseudo style 1683. There are evidences of the existence of an earlier Romanesque ch. in one of the windows, and in a portion of the buttresses. Obs., at the N.E. angle outside, a remarkable example of brickwork, inlaid with coloured tiles, evidently of 14th-centy. date. The patterns of these tiles are Moorish in character; and they are of various shapes and sizes, and coloured, blue, green, red, buff, and white. The Tower is octangular and lofty, and decorated with Corinthian pillars. It is drawn out into 4 divisions (or stages) like a telescope, and was finished by Juan Baptista Contini in 1685. The whitewashed frippery, and the vile statues of Apostles, were added by one Arali in 1790. This belfry tower was struck by lightning. April 7, 1850, and somewhat injured. Another tower was designed, but remains in an unfinished state. The gate of *La Pavoreria* is of the better period of Charles V. The *Pavorde* is peculiar to Aragon, Cataluña, and Valencia. The word has been derived by some

from *pascor, pari*, because certain rations were furnished by the dignitary known by this name.

The interior is remarkable for its breadth, having 4 aisles to the nave and chapels between the buttresses. Visit the small separate chapel at the l. of the door. The fine Moorish ceiling and beautiful sepulchre in the wall, covered with Gothic figures and ornamentation, are worthy of a special notice; obs. also the light-red marble pavement, with broad rays of black marble diverging from the bases of the piers; and also the roof, which is studded with gilt rosettes and wheels. Many of the portals have quite a Moorish character. The very rich *retablo* of the high altar was erected in 1456 by B. P. Dalman de Mur; the 3 divisions are canopied by Gothic shrines. The singular mosaic work, angels bearing shields, the Adoration, Transfiguration, and Ascension, were wrought by Martinez de Donatelo. The under-divisions are smaller and somewhat heavy. Obs. the *sedilia* to the rt. used by *el Sacerdote*, who consecrates the Host, *el Diacono*, who reads the Gospel, and *el Subdiacono*, who reads the Epistle. Near is the fine tomb and recumbent figure of Archbishop Juan, ob. 1531, and of Archbishop Alfonso, ob. 1520: to the l. is deposited the heart of Don Baltazar, son of Philip IV., who died here of small-pox, Oct. 9, 1616, aged 17. He was the Infante so often painted by Velasquez. The octangular *Cimborio* was commenced by Benedict III., and finished, as a Gothic inscription records, in 1520. Here Ferdinand *el Católico*, born at Sos in 1456, was baptised. The *Coro* is Gothic; obs. the archbishop's throne: good *facistol*, 1413. The fine cinquecento *trascoro* was executed in 1538 by Tudelilla of Tarazona, who had studied in Italy; and in it Catholicity struggles with Paganism, fauns with saints, satyrs with inquisitors, and cupids with martyrs; the materials are clay, stucco, and marble. The workmanship is coarse, but the general effect is strikingly rich. Obs. the San Lorenzo with his gridiron, and the magnificent

reja, with figures, masks, and bold scroll-work. A tabernacle of black and white Salomonic pillars marks the spot where the Virgin spoke to the Canon Funes, who kneels beside it. The chapels are generally inclosed in their own *puerclos*. Obs. the *reja* of that dedicated to San Gabriel, which, although dark, is of excellent plateresque.

In the chapel of San Miguel lies Gabriel de Zuporta, ob. 1579. His effigy, clad in his merchant robes, is of Italian sculpture, and savours rather of the Pantheon than of a Christian cathedral.

In the chapel of *San Bernardo* obs. the *retablo* and carving, especially the Circumcision, and the tutelar, to whom the Virgin dictates a book. The superb sepulchre and recumbent figure of the founder, Archbishop Fernando, grandson of Ferdinand the Catholic, is by Diego Morlanes, son of Juan, an excellent Biscayan sculptor, who introduced the tedesque style into Zaragoza in the 15th centy. Diego, who inherited his talent, adopted the cinquecento, which was next the prevailing taste. The small alabaster "Resurrection" is by Becerra, who gave it to Diego, with whom he lived on his return from Italy; by Diego also is the enriched tomb opposite, of Ana Gurrea, mother of the prelate. It is placed rather too high to be well seen. The *Capilla Santiago* is Churrigueresque, and in strange contrast with the preceding, especially the tomb of the founder, Archbishop Herrera; the stucco ornaments are ridiculous, the bad paintings by one Raviela. In that of *Maria la Blanca* are collected the grave-stones of early prelates, which were removed when the cathedral was repaved; obs. also the arch and pilasters. The tutelar is San Pedro Arbues de Epila, who, like Thomas à Becket, was murdered. This deed was perpetrated by one Vidal Durans, on the 15th Sept., 1495, close to the column on the Epistola side of the ch. His body is buried under the *baldaquino* of black Salomonic pillars. This ferocious inquisidor while alive had goaded the citizens to madness. His kneeling

effigy is by José Ramirez, and the paintings by Francisco Ximenez of Tarazona. This martyrdom has, at least, done fine art a good service, for it was chosen by Murillo for one of his finest pictures, just as Titian selected for his masterpiece another Dominican Peter, who was also a persecutor, and also a victim to popular revenge. Ferdinand caused the murderers of Arbues to be burnt alive, adding sundry combustible Jews to improve the bonfire. (Pulgar, Chro. chr. 95.) The opposition of the Zaragozans to the holy tribunal arose from there being very few rich Jews or Moors living among them, therefore they suspected that this engine was armed against their own persons and properties.*

Visit next the *Sacristia*, and obs. the plateresque door. Here are some fine *ternos*; one, a *pontifical*, cost 14,000 dollars; also a *casulla*, embroidered with Adam and Eve, which was brought at the time of our Reformation from the old Cathedral of St. Paul's, London. Obs. an enamelled chalice of 1655, a plateresque and rather overcharged silver *custodia* of 1537; some silver busts, one especially fine Italian work of the 14th centy., beautifully decorated with translucent enamels and Gothic inscriptions, given by Benedict XIII. In the *Capilla del Nacimiento* is a classical *retablo*, and some pictures by Juan Galvan, who painted the cupola in fresco. In the *Sala Capitular* are some paintings attributed to Ribera, and one fine Zurbaran: notice the drapery in the Dead Christ. The pavement of this room is very fine; it is composed of tiles, *azulejos*, made at Valencia in the beginning of the present centy.

Leaving the Seo to the rt. is the vast *archiepiscopal palace*, which was gutted and plundered by the French. Near was the beautiful *Casa de Diputación*, or Parliament-house, which was built in 1437-40 by Alonso V. The saloons were magnificent, and contained the rich national archives which came down from the earliest

period, and the excellent library, while the walls were ornamented with portraits of Aragonese worthies; but almost everything was destroyed by the invaders, and a *Seminario* was erected on the site in 1848. The inscriptions, now removed, are preserved in '*Descripciones Latinas*,' Geronimo Blacas, 4to., Zar., 1680.

Opposite the Cathedral of La Seo is the *Lonja*, the Exchange, built in 1551, in the plateresque taste; it is decaying fast. Remark the projecting and enriched soffit of this square brick edifice, and the heads of kings and warriors let into circular frames in a fine Holbein taste; the towers are tiled with white and green *Azulejo*. The interior is noble and solid, and is undoubtedly one of the finest saloons of the Renaissance style which exist in Spain. Look at the gilt *pendentif* ceiling, and Gothic inscription round the cornice; obs. the Doric columns and the staircase. Next visit

The Cathedral, el Pilar, so called from the identical pillar on which the Virgin descended from heaven; the clustering domes outside, roofed with green, yellow, and white glazed tiling, which glitter in the sun, have an Oriental harlequinade look; the edifice has been much modernised. These "improvements," begun in 1677, at a period of vilest taste, were planned by the presumptuous Herrera *el Mozo*, and were not amended by the academical Ventura Rodriguez, who, in 1753, rebuilt portions, and left drawings for the façade. The building, spacious and lofty, is in details tawdry and incongruous. It is quadrangular, in length about 500 ft., with naves and aisles; the pillar and its image are placed at the end, and is thus inclosed, like the house of the Virgin which the angels moved from Palestine to Loreto. The interior is unpleasing. The poor frescoes in some of the cupolas are by Bayeu and Moya; the tomb of the *Duque de Montemar*, a general of Philip V., is the perfection of abominable rococo of 1763. The *retablo* in San Lorenzo is a poor performance of Ventura Rodriguez. The ancient *coro*

* For an account of this inquisitor, and his beatification by Alexander VII., April 17, 1664, see Llorente, '*Histoire*,' i. 192, Paris edit., 1817.

is fine, and of better times; the *silleria*, of 115 seats, was admirably carved in oak by Juan Moreto of Florence, in 1542, with subjects principally connected with legends of the Virgin. The superb *reja* is the masterpiece of Juan Celma, 1574. The Gothic *Altar Mayor* is composed of alabaster from the quarries of *Escatron*. It consists of 3 grand canopied niches of the richest Gothic, with 7 smaller compartments below. To the l., Santiago as a pilgrim, and San Braulio, who is buried here, keep watch and ward over the whole. The subjects are different events connected with the local miracle. The all-engrossing subject is the "Assumption of the Virgin:" the infinite forms and figures baffle pen or pencil. This, one of the masterpieces of Damian Forment, is certainly the finest thing of the kind in Aragon; but the detestable new colouring of parts of the cathedral makes this noble old work look somewhat dark and dingy. In the crypt beneath, the canons used to be buried, an arrangement common in the cathedrals of Aragon and Catalonia.

The chapel of the *Pilar* is raised in the centre of the cathedral, and is placed near the altar in the centre of a circular chapel; this oval adytum was designed by Rodriguez; it is surrounded by a silver *reja*, and lamps are always burning before it. It is open on 3 sides, while the roof being perforated admits the cupola above, on which the Virgin's descent is painted in poor fresco by one Antonio Velasquez, 1793, who was not even distantly connected with his immortal namesake. The pavement is of the richest marbles; the *retablo* is much overcharged with statuary and detail; obs., among the medallions, the Descent of the Virgin and Vision of Santiago, by José Ramirez; and some others by the poor Academician Manuel Alvarez. The *Pilar* is not wholly seen; but at the back there is a hole in the casing through which the devout may kiss the consecrated marble. The material, which, from being covered with dust, looks like wood, is of the purest alabaster, as

all may learn for themselves by observing the hand of Santiago, which is constantly cleansed by pious kisses. The marble steps are osculated and worn by unceasing devotion. Inside the silver railing none may enter save kings, cardinals, and the appointed priests—women being expressly prohibited. The holy image itself is small and carved out of a resinous almost black wood. The figure is very ancient; it holds the infant in one hand, and collects its drapery with the other. As a work of art it is a curious and interesting specimen of early Christian sculpture. Oct. 12 is the anniversary of the descent of the Virgin: on that day 50,000 pilgrims have been known to flock into the town and visit the shrine.

This *Pilar* is the consolation and support of the people of Zaragoza in peace and in war. Countless are the mendicants, the halt, blind, and lame, who cluster round the shrine and beg charity for the Virgin's sake. The lamps are hung outside the shrine in order to preserve the "simulacro" from smoke—the "*Fœda nigro simulacra fumo*" to which Horace alludes (III. Od. vi. 4). The 22nd Feb. is a grand lamp-lighting day here. All around the shrine are suspended votive offerings, usually made of wax, in the shape of models of the members afflicted, and healed by the Virgin's intercession.

The *sagrario* of the *Pilar* is formed in great measure of private gifts, which have been offered rather for the purpose of being sold for the benefit or to be used for the decoration of the temple rather than to be placed on the image itself. Among them are watches, waistcoat-buttons, and inkstands. In 1870 the dean and chapter made a selection of objects of this kind, and of several finely-set diamonds, and sold them by auction. The sale produced about 20,000*l.*, and with this money the cathedral was finished. The S. Kensington Museum bought for 400*l.* some of the most remarkable specimens of Spanish goldsmith's work; among them a medallion of gold and rock-crystal, the gift of Henri IV. of

France, an enamelled gold "steinkerk" which belonged to Navarens, &c. Look at a diamond necklace and cross, amongst the finest things of the kind in Spain.

Several interesting objets d'art are kept in the sacristy of the Cathedral; among them is a fine Oliphant, or hunting horn, with carvings of the 13th century; a silver galley of the 16th, and a large quantity of church-plate of different kinds.*

Prints of the *Pilar* and of the Virgin's Descent are sold at the door of the cathedral.

§ 4. CHURCHES, LEANING TOWER, OLD HOUSES.

The Church of San Pablo, the most interesting after the Seo, is a 13th-century building with E. apse. Obs. its high altar, which is attributed to Damian Forment, but is probably by one of his pupils; this retablo is made of wood, and it is believed he always worked in alabaster. The cupola is painted by Geronimo Secano. In the *Capilla de San Miguel* is the tomb of Diego de Monreal, Bishop of Huesca (ob. 1607). The ch. dates from the year 1259; the Coro is fitted with stalls executed about the year 1500; there is a Renaissance reja to the E. of the Coro. The fine octagonal steeple, which rises from the N.W. angle of the nave, is of brick; its general effect is very graceful; the glazed tiles which have been used to fill in the brick patterns give it a very Moorish look.

The Church of Santiago was built on the site of the house where the Apostle James is said to have lodged when on his tour through Spain. In the *Museo Provincial* at Zaragoza, and *Arqueo-*

logico at Madrid, may be seen some very interesting capitals of columns of the 12th centy. belonging to this ch. The originals are blocked into the wall. It boasts of a *Campana Goda*, or bell cast by the Goths. The retablo of its principal altar represents the Virgin's visit to the saint.

The Convent of Santa Engracia, to the l. of the Paseo of Santa Engracia, was destroyed by the French in 1808. This beautiful ch., commenced in the richest Gothic of Ferdinand and Isabel, was completed by Charles V. in 1507. Their life-size statues may be seen there in very good preservation. They were sculptured by Morlanes, and are the best likenesses which exist of the Catholic kings. The portal in the form of a retablo is filled with sculpture, the work of Juan Morlanes, 1505. Nothing but this portal now remains above-ground. The elegant semi-Saracenic cloisters, with round-headed arches, were the exquisite design and work of Tudelilla, and there reposed the ashes of the learned Zurita and Blancas, which, with their splendid libraries, were burnt by the invaders.* The curious subterranean chapel or crypt was rebuilt by the architect Gironza after the French invasion. Three most interesting marble sarcophagi, with figures in relief, may be studied in this crypt: they illustrate the origin of Christian sculpture, and are as early as the 4th or 5th centy. The subjects they represent are similar to those of this period, of which so many exist at the museums of Rome, Marseilles, Genoa, &c.

The Torre Nueva in the Plaza San Felipe, is an octangular clock-tower built in 1504, and one of the finest examples of its kind anywhere to be met with. The face of the work is diapered with brickwork patterns and at a distance looks Moorish, but the design and execution is much coarser than in Moorish towers of the same dimensions. This beautiful tower leans some 10 ft. out of the perpendicular.

* Consult 'Historia del Subterraneo Santuario,' by Leon Benito Marton, fol., Zar., 1737.

* Consult 'Esp. Sag.' xxx. 426; 'Fundacion,' &c., Luiz Diaz de Aux., Zar., 1605; 'Fundacion Milagrosa,' Diego Murillo, Barcelona, 1616; 'Columna Immobiles' Juan Lecana, 4to., Lug-Bat., 1661; 'Base de la Tradicion,' Pab. de Osera, Mad., 1720. For official details, 'Compendio,' and Villafane, Mad., 1740, pp. 406 to 437; 'Historia Cronologica,' Juan Andrus, 4to., Zaragoza, 1776; 'Compendio de Milagros,' Jose Amaya, 4to., Zar., 1780. Qui decipi vult, decipatur.

like the towers of Pisa and Bologna; this, however, is not a silly triumph of an architect, but has been caused by the sinking of faulty foundations: its foundation has been recently restored (1860), and the great mass of unsightly brickwork which had been previously erected removed. The tower is now supposed to be secure from further decline.

Obs., amongst other ancient houses, *la Casa de los Gigantes*, and *la del Comercio* in the Calle Santiago, with its fine azulejos, ceilings, and windows; the *Casa de Castel Florit*; the *Palacio del Conde de Argollo* in the Plaza de San Felipe; and the *Casa Zaporta* (called also "de la Infanta") in the Calle San Pedro, which was built by the wealthy merchant Gabriel Zaporta in 1550, in the richest cinquecento style. The magnificent staircase has a rich roof, with groups of musicians sculptured in exquisite taste. Obs. the beautifully decorated *patio*, with the fluted pillars, and the projecting medallions with most Italian-like heads.

§ 5. MUSEUM, UNIVERSITY, HOSPITAL, POOR-HOUSE.

The Museo Nacional, in the old convent of Santa Fé, contains two fine Roman statues without heads, a colossal bust, and several other remains of the Roman period, a good collection of primitive pottery, vases in zones, found at Celsa (Telsa), many important Arabic remains found at the Castle of the *Aljaferia*; some early Christian antiquities, and the sepulchre of Friar Aliaza, who played so important a part in the marriage negotiations of Prince Charles of England. Among many indifferent pictures there are some good paintings on panel of the early Spanish school—a picture by Piombino, the Ascent to Mount Calvary, and a series of pictures of scenes from the life of St. Bruno by Verduzano, an artist of Aragon.

The University, in the Plaza de la Magdalena, is a new and uninteresting building: it was built in place of the noble old university which, with its

precious library, was burnt by the French during their siege of the city.

The Hospital General is one of the largest in Spain, and is dedicated to the Virgin. The former was burnt by the French, when all its patients were roasted alive.

The Casa de Misericordia is a large hospital, or poor-house, in which 800 persons, young and old, are taken in and employed at different trades.

El Portillo is the N.W. gate of the city. Here *Agustina*, the Maid of Zaragoza, fought by the side of her lover—an artilleryman—and, when he fell mortally wounded, snatched the match from his hand and worked the gun herself. Hence she is called *la Artillera*. (Read Byron's 'Childe Harold,' cantos lv., lvi., lvii.). This amazon, although a mere itinerant seller of cooling drinks, vied in heroism with the noble *Condesa de Zurita*, who on a similar occasion, amidst the crash of war, tended the sick and wounded—in looks and deeds a ministering angel.

§ 6. GATES—ALJAFERIA.

Outside the Portillo, 15 min. drive from the Coso, is the *the Aljaferia*, the palace of the Moorish kings, or sheikhs, and afterwards the residence of the kings of Aragon. It is an old irregular citadel, and was built by the Moor Abu Giasar Ahmed, Sheikh of Zaragoza, and hence called *Giasfariya*; this palatial fortress was assigned to the Inquisition by Ferdinand the Catholic, partly to invest the hated tribunal with the prestige of royalty, and partly because the strong walls offered a security to the judges after the murder of Arbues. Here also Antonio Perez was confined in 1591, and liberated by the populace. Suchet, having first damaged the palace with his bombs, used it as a barrack; afterwards it became a military hospital, and was degraded into a prison during the civil wars,—hence its present condition. It is a true type of dilapidated Spain, fallen from its pride of place; some talk of restoration has taken place, but "no funds"—the old story—has allowed decay to be let

alone; nothing has been done. Observe the once splendid staircase, adorned with the badges of Ferdinand and Isabel. One room is called *el Salon de Santa Isabel* because the sainted queen of Hungary was born in it in 1271: above hangs, luckily out of reach, and in contrast with present decay, the glorious blue and gold *artesonado* roof with stalactical ornaments. Notice an elegant gallery, and a rich cornice with festoons of vine-leaves: a Gothic inscription bears the memorable date 1492, which was that of the conquest of Granada, and of the discovery of the new world; and the first gold brought from it was employed by Ferdinand in gilding this ceiling. The only thing that remains of the time of the Arabs is a small octagonal mosque. From the esplanade of this palace there is, in clear weather, a very fine distant view of the Pyrenees (Mont Perdu, &c.).

The gate of *El Heroismo* is closed. It was so called from the ashes of martyrs which were found on the spot, 1492.

§ 7. EXCURSIONS.

A pleasant drive of about 4 m. may be made to the *Casa Blanca*, a country inn placed near the locks on the *Canal de Aragon*, and which is much frequented by the townsfolk, especially on the festivals of San Juan (June 24th), and San Pedro (June 29th). Take first the road to the hill called *de Torrero*, through a beautiful avenue called *el Paseo de las Damas*: below this, on the 20th Aug. 1710, Stanhope came up with Philip V., who was flying from his defeat at Lérida; but the German allies hesitated to advance, when the English general charged alone, crying, "This is a day to retrieve Almansa," and it did so most effectually: although our troops were foot-sore and starving, they drove the foe everywhere before them, who abandoned cannon, 63 colours, and everything. The French version was "Here Stanhope *obtint quelques avantages*!" (Biog. Un. xliii. 430). Stan-

hope's first care then was for the disabled French, for "among the wounded," said he, "there are no enemies" (Mahon, viii.) The heavy Austrian Charles now entered Zaragoza in triumph, and the crown might have been his, for Stanhope urged an immediate advance on cowed Madrid, but, like our Duke, he was thwarted by the pottering generals of his ally, and mediocre ministers at home.

Ascend the hill to the church. From the pretty public gardens which surround the Ch. of San Fernando, a beautiful view of the city is obtained. To the back of the church is the canal. *El Canal de Aragon* was one of the first to be begun in Europe, as it probably will be the last to be finished. This grand conception was projected in 1528 by Charles V., in order to connect the Mediterranean with the Atlantic; vast in promise, slow in execution, and impotent in conclusion, only 8 leagues were cut by 1546; then the affair languished until 1770, when one Ramon Pignatelli advanced it a few more leagues. It now connects Zaragoza with Tudela, and boats occasionally ply backwards and forwards with passengers. This canal suggested that of the *Canal du Midi* to Louis XIV., which was begun in 1681, and finished with Roman magnificence. When finished (if it ever be) it will make the Ebro navigable.

Go on to *Buena Vista*, $\frac{1}{2}$ m. further to the rt. The view from this point is superb: below in the distance lies the city with the Sierra de Jaca as a background, and the snow-capped *Cabeza de Moncayo* to the extreme l. Follow the canal again through an extensive olive wood to *La Casa Blanca*, crossing the Rio Huerba by the towing-path of the canal. The engineer should examine the skilful manner in which this deep gorge is crossed by the canal. At the *Casa Blanca* Marshal Lannes signed the stipulations for the surrendering of the city.

Now drive back by way of the *Aljaferia*, the extensive *Cavalry Barracks*, and the *Plaza de Toros*, entering the city by the Portillo gate. (Omnibuses and other conveyances ply continually

between the city and the *Torrero* hill; fare 1 r.)

Railways.—To Madrid (Rte. 2); to Barcelona (Rte. 136); to Pamplona (Rte. 163).

ROUTE 149.

ZARAGOZA TO MADRID BY CALATAYUD, ALHAMA [EXCURSION TO PIEDRA], MEDINACELL, SIGÜENZA, GUADALAJARA, AND ALCALÁ. 214½ m.

Two trains daily, in 11 hrs.

The Railway Station for Madrid is to the S.E. of the town, outside the Puerta del Carmen. The line to Pamplona (Rte. 163) branches at

8½ m. *Las Casetas* Junct. Stat. The rly. crosses the River Jalon and the Canal de Aragon.

8 m. *Grisen* Stat. Obs. the rich olive-plantations, which clothe the country with a sombre verdure all the year round.

5½ m. *Plasencia del Jalon* Stat. To the rt. is the *Llanura de Plasencia*, an immense plain : to the l. the country is mountainous.

4½ m. *Rueda* Stat.

2½ m. *Epila* Stat. A beautiful little town of 3000 Inhab., situated in a well cultivated district.

2½ m. *Salillas* Stat.

3½ m. *Calatorao* Stat. Pop. 1600. Many Roman architectural remains have been found here.

3 m. *Ricla* Stat. Pop. 1800. Its ch. is surmounted by an elegant stone square tower of a red colour, with octagonal belfry. The country around is beautiful and fertile. Several tunnels are now passed to

6 m. *Morata* Stat. Pop. 1600. Here are several oil and corn-mills.

5½ m. *Morès* Stat. Obs. a picturesque ruin near this little village.

3½ m. *Paracuellos de la Ribera* Stat. The peaches and other fruits of this district are excellent. The mineral springs here are famous for cutaneous disorders. In the parish church a splendid *terno* may be seen, a very first-rate specimen of ecclesiastical embroidery of the beginning of the 16th century.

Many tunnels, bridges, and ravines are now crossed—18 bridges and 11 tunnels—between the stations of Ricla and Calatayud.

8½ m. *Calatayud* Stat. (Buffet). *Inn*: Fonda de la Campana. Posada, tolerable. The city lies to the rt., and is ¾ m. from the station. Pop. 11,037.

Calatayud, the second city of Aragon, is a genuine Aragonese town : it has an imposing look, imbedded among rocks, with its noble castle. The hills are grey, barren, and crumbling, as are the ruined edifices which are built out of them and among them. This city, now dilapidated and dull, is of Moorish origin, as the Arabic name implies, being the "Castle of Ayub," of Job, the nephew of Musa, who, to construct his new frontier town, used up the remains of ancient *Bilbilis* as a quarry. [That old Iberian city lay about 2 m. E. at Bambola, and was celebrated for being the birthplace of *Martial*, and the site of a victory gained, A.U.C. 680, by Quintus Metellus over Sertorius. It was also renowned for its superior steel and streams, "*aquis et armis nobilem*." The fourteen medals coined at Bilbilis are enumerated by Florez (M. i. 169).] Modern Calatayud must closely resemble ancient Bilbilis as described by Martial (x. 103) : it is cold and cheerless, being exposed to the blasts of the dreaded *Moncayo*, Mons Caunus, *Calvus*. This bald sierra, a mass of schist, slaty rocks, and limestone, divides the basins of the Ebro and the Duero, and, being a detached elevation, catches the clouds, and remains to this day the dwelling of *Aeolus* and *Pulmonia*, as in the days of Martial (i. 50, 5).

Martial himself, although an Aragonese by birth, was in truth rather an *Andaluz gracioso*. He went to Rome, where he neglected business, and took to writing epigrams and composing *seguidillas*, like his countrymen Salas and Quevedo. The characteristics of his style are well summed up by his friend Pliny in his 'Epistles' (iii. 21), as partaking *salis et fellis*, of salt, *sal Andaluza*, and gall; dirt might have been added. Martial toadied Domitian, by whom he was knighted, when alive, but the *caballero* abused the emperor when dead. He took disgust at being neglected by Trajan, his *paisano*, and returned to Spain after 35 years' absence, whence he wrote an account of his mode of life to Juvenal, which—rude as it was when compared to the luxuries of Rome—he asserted that he preferred to that of the Eternal City, exclaiming like a true Spaniard, who is wretched out of Spain, '*sic me vivere, sic juvat perire*' (xii. 18).

Calatayud has two *Colegiatas*. One *el Santo Sepulcro*, was built in 1141, and originally belonged to the Templars: the altar of the *sepulcro* is made of the marbles of the province. The second, *Santa Maria*, once a mosque, has an elegant cinquecento portal, erected in 1528, by Juan de Talavera, and Esteban Veray; it has a lofty belfry, but the interior is disfigured with stucco-work of bad taste. There are a few second-rate pictures by Aragonese artists. The pavement, put down in 1639, is of a marble called *Claraboya*, which resembles the Parian; the belfry is octangular, as is common in Aragon and Catalonia.

The Dominican Convent has a glorious *patio* with three galleries rising one above another; obs. a portion of the exterior enriched with pseudo-Moorish work, like the prisons at Guadalajara, although, when closely examined, it is defective in design and execution; seen, however, from afar, it is rich and striking.

The city arms are truly Celtiberian, "a man mounted without stirrups and armed with a lance;" such a charge occurs constantly on the old coins. A

cross has been placed in his other hand, and the motto "*Bilbilis Augusta*" subjoined.*

Calatayud has a theatre, a *Plaza de Toros*, and several pretty *paseos* and *alamedas*. Its environs are very fertile, and its hemp is considered to be equal to that produced in Granada. The red wines grown in the *Campos de Cariñena* (about 25 m. distant) are considered the best in Aragon. Visit the caves in the rocky hills once inhabited by Moors; also some curious stalactite caves near the city on the *Camino de la Soledad*. A pleasant excursion can also be made to the ruined *Castillo del Reloj*.

After leaving Calatayud, the rly. traverses a rich and fertile plain to

4½ m. *Terrer* Stat. Pop. 390.

3½ m. *Ateca* Stat. Pop. 4000. This little town is embellished with a church, the tower of which is Moorish, and a handsome town-hall.

7½ m. *Alhama de Aragon*. The mineral springs of this valley are highly recommended in cases of gout, stone, gravel, and chronic rheumatism. These springs were called by the Romans *Aque Bilbilitanæ*: the two founts (*viejos* and *nuevos*) which are now most in use were first discovered by the Moors. *Inn*: Las Termas de Matheu, 30 r. to 40 r. a day. San Fermin and San Roque more reasonable. Season commences in June, and terminates in September; but the establishment, which is provided with every comfort, and is excellently well managed, is open all the year round. Opposite the establishment, on the other side of the river, there is a lake of gaseous water, upon which asthmatic patients cruise about in boats.

[A delightful excursion may be made from here by carriages or omnibuses to the monastery of *Piedra*. This Benedictine monastery was bought by the present proprietor after the confiscation of conventual estates in 1839. What

* Consult the local histories, '*Tratado del Patronato*,' Miguel Martínez del Villar, 4to, Zaragoza, 1598; and '*Elogio*,' by Jerónimo Escuela, Alcalá, 1661.

was left of the building has been converted into a good Hotel, charge 34 r. a day. The scenery is most beautiful. There are twelve cascades, one of which is 150 ft. high; caves with stalactites, and happily the scenery is left to its wild simplicity and effect. The artificial breeding of fish has been carried out there with great success. Abundant springs of water in the sheltered bottom supply a series of lakes swarming with trout of all sizes, and salmon in the first stage of the experiment. While the temperature at Albama is warm, the traveller may find in the shady glens of Piedra much that will interest him, and may vary the temperature at his convenience by climbing the mountain, or seeking the moister atmosphere of the waterfalls. The church is not devoid of interest, and in one of the chapels in the adjoining forest, 2 miles off, is a curious altar of the 13th centy. The fine 'relicario' at the Academy of history at Madrid, came from this Monastery.*]

4½ m. *Cetina* Stat. Obs. the embattled fort, which once protected this village: now it is decaying fast.

4½ m. *Ariza* Stat. This little hamlet is placed on the border of Aragon: the houses are built of red stone.

The Rly. now enters upon the arid and desolate plain of Castile.

14½ m. *Arcos de Medinaceli* Stat. Obs., on the the top of a hill, a ruined castle and the remains of a Roman arch.

[Near Arcos is the little town of *Huerta* (a garden). It possesses the remains of one of the finest Bernardine monasteries which Spain has ever possessed; it was built on the site of a palace of Alonzo VIII. (in 1142-7), and was the scene of his amours with the dark-eyed Jewess Rachel, of her tragical death, and his bitter repentance. Part of his stables remain, but the rest of the edifice has been much altered. There

* For further details, read 'Descripcion del Monasterio de Piedra,' to be bought on the spot.

still exist, however, two noble cloisters: the one with a double colonnade is most elegant. Obs. also the *silleria del coro*, and the stall of the abbot. Near the high altar was buried Rodrigo Ximenez de Rada, the warlike primate, who fought at *las Navas de Tolosa*: his ashes now repose at Toledo. The convent was also the burial-place of *el Santo Sacerdote*, Martin de Finajoia, and others of his family; of Perez, Martinez, Manriques, Muñoz, and others who died fighting the Moor during the 13th and 14th centuries.]

10 m. *Medinaceli* Stat. This town, of 1800 Inhab., is not a "city of heaven," either metaphorically or really, but simply the "city of Selim;" it was once the strong frontier hold of a Moor of that name, and, accordingly the scene of many conflicts between the Moors and the Christians. Here died the celebrated Al-Munsúr "the victorious," the Cid of the Moors, born 938, died 1002, and the most terrible enemy of the Christians. Medinaceli is built beneath a steep hill, and presents a most picturesque appearance, as seen from the rly.; it gives the title of duke to the noble family of *la Cerda*, the rightful heirs to the crown of Spain; Ferdinando, the eldest son of Alonso el Sabio (called *la Cerda* from a peculiar tuft of hair on his face), died during his father's life-time, leaving two children by Blanche of Bourbon. These infant Dukes of Medinaceli were dispossessed by their uncle Sancho el Bravo, but they and their descendants long continued to claim the crown upon every fresh coronation, and to be fined a small sum *pro forma*: the family tomb is in the parochial church.

13 m. *Alcuneza* Stat. The river Henares is seen to the l. of the line.

3½ m. *Sigüenza* Stat. Pop. 5000. Fonda de Ventura, tolerable. This, the chief town of a district possessing fine plains and plenty of water, might, with proper cultivation and roads, be made the granary of Spain. The city is said to have been built by fugitives from Saguntum, but the site of the Celtiberian *Segontia* was

distant 2 m. from the city of Sigüenza, and it is still called *La Villa Vieja*. The city yet retains a portion of its ancient walls and gates: it is built in the shape of an amphitheatre on the side of a hill, sloping down the valley of the Henares; the upper town is steep, with its height crowned by the episcopal palace of *alcasar*, for the bishop of Sigüenza was once its temporal lord or *señor*.

The *Gothic Cathedral* is a fine substantial building of first-rate interest, and well preserved, and, as Mr. Street suggests, undoubtedly the work of Spanish artists. The date of its foundation is unknown, but it was restored by King Don Alfonso after he had taken Sigüenza, Toledo, and Medinaceli from the Moors. It was dedicated on the 19th June, 1102. The two western steeples are of the very plainest possible character, pierced with narrow slits, which dimly light the interior of each tower. The buttresses are of enormous size: the western door is round-arched: the simple façade between the two towers has a medallion of the Virgin giving the *Casulla* to San Ildefonso, placed over the central portal. The interior is striking, especially the 24 noble clustered piers which support the middle and highest of the three naves. The original windows generally remain; the rose-window in the south transept is remarkable for the vigorous character of its design, and is undoubtedly one of the finest in Spain. The rich Gothic *silleria del coro* was carved in 1490; the much admired *trascoro*, with red and black marbles, was raised in 1685 by Bishop Bravo, to receive an image of the Virgin which had been miraculously preserved from the Moors. The simple and classical *retablo* of the principal altar was raised in 1613 by Bishop Mateo, of Burgos: it is composed of three tiers, of the Ionic, Corinthian, and Composite orders; the bassi-relievi of Faith, Hope, and Charity deserve notice. Obs., in the *presbiterio*, the recumbent effigy of the first bishop, Don Bernardo, a Benedictine monk, who had taken the habit at Cluny, and who was a native

of France. This Bernardo was afterwards created Archbishop of Toledo, and was killed in battle near the Tagus. The relics of *Santa Librada*, the patroness of the city, are preserved in a niche in the transept: obs. the details of the *retablo* above the tomb: the sculpture represents the saint as ascending to heaven, whilst the founder, Bishop Fadrique, of Portugal, kneels in a highly wrought niche below.* In the chapel dedicated to this saint there are six beautiful pictures on panel, Italian style of the beginning of the 16th century. In the chapel of *San Marcos* there is an interesting triptych of the end of the 15th century, composed of 28 compartments containing pictures on panel, with ornamentation in gold. They appear to be by early Spanish artists. A Gothic inscription, which is concealed by the altar, runs round the lower part. This chapel is very dark, and must be seen with artificial light. The chapel of *Santa Catalina*, near the door which opens to the market-place, contains flags taken from the English in 1589. It was dedicated to St. Thomas of Canterbury, a few years after his martyrdom, by Bishop Jocelyn, who came over to Spain with Queen Leonora. Obs. a delicate plateresque portal and *reja*, and some superb sepulchres with recumbent figures; e.g., of Martin Vasquez de Sosa; Sancha, his wife; Martin Vasquez de Arce, 1486; and a fine armed Knight of Santiago. Notice that of the Bishop of Canaria, Fernando de Arce, ob. 1522: the prelate lies at full length on the *urna*. Another sepulchre, of older date, fills the centre of this assemblage of monumental art. In the sacristy of this chapel may be seen an altar composed of different pictures on panel. Obs. the portal of one of the chapels to the north side, one of the most curious specimens, and most admirably combined, of Gothic, Moorish, and Renaissance styles. The adjoining *Capilla de San Francisco Xavier* has also

* See her Life, 'Discurso de la Vida, &c., de Santa Librada,' Diego E. Gonz. Chantre y Ulauri, 4to., Mad., 1806.

a picturesque portal, and in the semi-circular chapel is the tomb of Bishop Bravo, with a fine crucifix. The portal to the *sacrista* or *sagrario* is in best plateresque, and in the same style is the wood carving inside, while the *relicario* is filled with statuary and minute sculpture, and the *reja* is excellent. It contains some interesting chalices ornamented with enamel, and a silver temple and stand for the monstrance, fine work of the 16th century: the jewels in the centre are very fine. In an adjoining room are two sculptures representing the Crucifixion, which are worth seeing. Look in the sacristy at a large piece of ancient gold-tissue. The *Sala Capitular* is covered with good Flemish tapestries. An Italian triptych which is worth noticing hangs in this chapel. The Gothic cloisters, with delicate windows and enrichments, were finished in 1507, by Cardinal Bernardo Carvajal, and were paved in the last century by Bishop Bullon, who disfigured the general character with his coat of arms. Examine the doors and contiguous chapels.

The church of San Vicente is Romanesque, but much injured. On the *Epistola* side of the high altar is a picture on panel of the Virgin, by Morales.

The Geronomite *Colegio* was founded by one of the Medinaceli family, who lies buried in the transept, ob. 1488. Obs. the tomb of Bishop Bartolomé de Risova, ob. 1657, and the classical cloister of Tuscan and Doric. Sigüenza has pleasant walks on the riverbanks, which were laid out by Bishop Diaz de la Guerra, for the bishops have been signal benefactors to their city: they raised the aqueduct, which crosses a glen below their palace, and supplies the town, and is a work of truly Roman intention, solidity, utility, and grandeur. The Gothic castle over the town is uninteresting.

10 m. *Baides* Stat.

4½ m. *Matillas* Stat. Here are the ruins of a castle.

7 m. *Jadraque* Stat. Pop. 2000. Large quantities of fruit are sent from this neighbourhood to Madrid. [10 m.

to the N., at the foot of the Sierra de Pela, are the celebrated silver-mines of *Hiendelaencina*.]

8 m. *Espinosa* Stat. Pop. 350. To the l. obs. a fine oak forest, which belongs to the Duke of Osuna.

8½ m. *Humanes* Stat.

6½ m. *Yunquera* Stat. Obs. to the l. the ancient convent of San Francisco.

7½ m. *Guadalajara* Stat. Pop. 6650. *Inn*: Fonda del Moro, Calle del Barrio; Casa de Huespedes, de Dn. Eugenio Cañas, Calle Major baja, both indifferent. Travellers are recommended to visit Guadalajara from Madrid, and not to sleep there. This ancient poverty-stricken city was the *Arriaca* of Antoninus, the *Caraca* of Ptolemy and Plutarch, the *Wada-l-hajarah* (river of stones) of the Moors. The town, especially when seen from San Antonio, outside the walls, rises in a fine jagged outline with crumbling battlements, while the gardens of the Mendoza palace hang over a wild ravine.

Guadalajara was reconquered from the Moors by Alvar Fañez de Minaya, whose mounted effigy the city bears for its arms. The readers of old ballads will be familiar with this relative and right hand of the Cid, to whom he gave his precious sword (Duran, v. 154). Alvar was a fierce *guerrillero* of that exterminating age, and, like his master, spared neither age nor sex, hewing the infidel to pieces; hence the Moorish annalists never mention the name "Albarhanis" without adding, "May God destroy him!" (Moh. D., ii., Ap. 32). The feudal lords of *Guadalajara* were the Mendozas, the *Mæcenas* family of the Peninsula. Visit their palace (*Palace of Duke del Infantado*), built in 1461, in which the great Cardinal Mendoza, Rex Tertius, died. The style is an admirable example of *Mudejar* architecture; the capricious and artistic designs are coarsely executed, yet as a whole it is very striking. The façade is studded with projecting knobs, while an ample armorial shield, with satyrs for supporters, crowns the portal: high above runs an elegant row of Moorish windows, from

whence François I., beheld the tournament given him by the Duque del Infantado, whose magnificent hospitality is described by eye-witnesses.* The then duke lived in almost royal state; his retinue, body-guard, &c., are detailed by Navagiero. On entering the house the *patio* is singularly effective, albeit not of the most correct taste; over the arcades are strange sculptured lions, with heads like hedgehogs, and a profusion of scrolls and shields, and the ball ornament. All is now the abomination of desolation: the rooms of state are partitioned with *tabique*. The splendid *artesonado* ceilings, being out of reach, mock with their gilded magnificence the indigent misery of the walls below, and the *azulejos* retain their Primaticcio designs. Obs. the ceilings in a saloon which overlooks the garden, and another which bears the arms of England, with the Tudor badges and supporters. The *Sala de Linajes*, once the saloon of the genealogies of the proud Mendoza, was long ago converted into a magazine. Obs. the huge chimney-pieces, and especially that in the long gallery, which François I. so much admired, and Nuñez de Castro has described in bad verse. This palace was completely gutted by the French.

Next visit *San Francisco*, with its simple imposing outside. It was cruelly ill-used in the civil wars, having been turned into a fortress, as it commands the town; founded in 1200 by Doña Berenguela for the Templars, it was rebuilt in 1393 by the Admiral Mendoza. Obs., in the *Capilla de los Dávalos*, a sweet statue of a sleeping female holding the cordon of the tutelar; here youth and beauty have met with an untimely end, cut off in their prime.

Now descend into the *Panteon*, where reposed the ashes of the Mendozas, the brave, the pious, the learned, and the magnificent. The sepulchre, worthy of their goodness and greatness, rivalled in rich marbles those

of the Medici at Florence and of the Escorial. Begun in 1696, and finished in 1720, at the then enormous cost of 180,000*l.*, it contained twenty-eight tombs, and among them that of the duke who had befriended François I.; but his ashes, in 1809, were cast to the winds by the French, who also broke the precious marbles into pieces. Infantado, after their expulsion, long left the vault purposely unrestored, as a mute but eloquent record of revolutionary philanthropy.

Near the Mendoza palace is a pseudo-Moorish brick building, now used as a prison: opposite is the College of Engineers, once a royal manufactory, a French scheme of Philip V., who wished to force Spain, a naturally agricultural country, into making bad and dear wares.

Next visit the *Plaza de Santa Maria*, and obs. the picturesque arcades of *San Miguel*, once a mosque, with its colonnaded entrance, round buttress pillars with pointed heads, horseshoe arches, machicolations, and herring-bone patterns under the roof. An inscription states that it was consecrated as a *Christian ch.* in 1540. The *Ch. of San Esteban* has the Toledan circular apsis and rows of arches on the exterior, and presents a curious jumble of styles. Alvar Nuñez, the Cid's right-hand companion in 79 battles, lies buried inside, with many other ancient knights of good family. In the *Museo*, amid some bad pictures, obs. the fine tomb of Doña A. de Mendoza, brought from the convent of Lupiana. The *Casas Consistoriales*, built in 1585, have a good gallery and balcony.* The River Henares is crossed by a bridge built in 1758 on Roman foundations.

Excursions can be made from Guadalajara to

(a) *Lupiana* (6 m.), with its once celebrated monastery of *San Bartolomé*, the first founded in Spain for the order of St. Jerome. It was the work of

* See '*Hechos de Alarcon*,' x. 302, fol., Mad., 1865; and '*Historia de Perera*,' viii., ch. 3, Zaragoza, 1862.

* There is a '*Historia*,' &c., of Guadalajara, collected partly by Fernando Pecha, a Jesuit, but published under the name of Alonso Nuñez de Castro, fol., Mad., 1633; consult also *Antigüedad de Guadalajara*, Blair. Campuzano, fol., Mad., 1661.

Diego Martinez in 1330. The fine Gothic cloisters were built by the primeate Carrillo in 1472.

(b.) The baths of Trillo (30 m.), pleasantly situated on l. bank of the Tagus: a diligence-service during the season. The *hospederias* afford decent accommodation for visitors. The nine hydrosulphate springs of Trillo are perhaps the most efficacious in Europe for rheumatic disorders, St. Vitus' dance, epilepsy, ophthalmia, &c. Season commences in June and terminates in September.

6½ m. *Azuqueca* Stat. Near here the Marquis de Sierra Bullones (General Zabala) has a country seat.

8 m. *Alcalá de Henares* Stat. Pop. 8745. Inn: *Fonda del Universo*. Alcalá de Henares, "the castle of the rivers," stands on a plain on the rt. bank of the Henares. The place looks imposing when seen from afar, with its old walls, its conical roofs, and its towers. It has a theatre, a *plaza de toros* and two pretty *alamedas*.

Here was born the immortal Cervantes, who was baptised in the ch. of Sta. Maria, Oct. 9, 1547: and also Antonio Solis, the historian of South America. The house in which Cervantes was born is marked by an inscription in the wall.

The old city, *Alcalá la Vieja*, was built on the *Cerro de San Julian del Viso*, and was called *Complutum*, quasi *confluvium*, from the junction of rivers. It was taken by Alonso VI., who was encouraged by a vision of the Cross in the air, which was seen by the Archbp. Bernardo, a sharp-sighted Frenchman, to whom the monarch granted all the lands near the sight of his vision; the place soon grew under the fostering protection of the Toledan primates, and indeed is their creation. Bernardo built a hermitage on the hill of *la Vera Cruz*, "the true cross," to which a *retablo* was given in 1492 by Pedro Gumiel. This worthy architect of *Alcalá* is generally called "the honourable," *el Honrado*, because his works never exceeded his estimates. The Archbp. Tenorio erected the wall and bridge

in 1389; but the greatest benefactor was Cardinal Ximenez (or Cisneros, as he is generally called by Spaniards), who, having been educated here, remembered in his day of power the school of his obscure youth, and raised it in 1510 to be a university, as Wolsey, imitating him, did Ipswich. He endowed it most magnificently, but the funds have been sadly sequestered and robbed. It once had 19 colleges, and 38 churches, and was so amply provided, that Erasmus perpetrated a pun on *Complutum* by calling it *Παυπλουτον*, from the abundance of wealth, and the "*cumplimiento*" of all learning. Ximenez, disgusted at Ferdinand's suspicious ingratitude, retired to Alcalá after the conquest of Oran, and devoted his time and income to his new buildings. During his regency he amassed much treasure, with all of which, when Charles V. reached Spain, he endowed his university, saying, "had an angel asked me for it before my sovereign's arrival, I should have thought him a devil; and should he ask me again for it now, I should think so still." Alcalá became to Salamanca, what Cambridge is to Oxford; and François I., who, when a prisoner, spent here 3 days of continual festival, being welcomed by 11,000 students, remarked that "one Spanish monk had done what it would have taken a line of kings in France to accomplish." The celebrated *Polyglot Bible* was printed here (in 6 vols. folio, 1514-17), hence it is called the Complutensian. Ximenez, its projector, spared neither pains nor cost, and lived to see the last sheet in type; but after his death Leo X., warned by Card. Pole of the danger to which the Tiara might be exposed, in thus letting the people "search the Scriptures," delayed the publication until 1522, and then limited it to 600 copies. The expense of the edition exceeded the then most enormous sum of 52,000 ducats; three copies only were printed on vellum, one for the Vatican, one for Alcalá (now moved to Madrid), and a third, which was bought by Mr. Standish for 522*l.*, and afterwards bequeathed to Louis Philippe, is now in the fine library

of the Duc d'Aumale; the text, in Hebrew, Greek, Latin, and Chaldaic, is not very highly esteemed by Biblical critics. The MSS. employed by the editors of the Old Testament of the Polyglot were carefully transferred from Alcalá to the University Library at Madrid. The MSS. made use of in preparing the New Testament had been borrowed from the Vatican Library, and were restored to that collection again. A catalogue of the MSS. by Dn. Jose Gutierrez and the investigations made by Dr. James Thomson on this subject will be found in an 'Account of the Printed Text of the Greek New Testament, with Remarks on its Revision upon critical Principles.' By James Prideaux Tregelles, LL.D. Bagster, 1854. Ap. to sect. i. p. 12. The old story of the parchments having been sold to a rocket-maker is true, but it was only the covers of the MSS., when they were re-bound.

Alcalá is now a poor and ignorant place, for the removal of the university to Madrid has completed its literary ruin. It is a shadow of the past, and latterly has been left in sad abandonment. Visit the *Collegio Mayor de San Ildefonso*, which Ximenez began in *Tapia*, and when Ferdinand objected to the humble material, replied, that it became him, a creature of dust, to leave marble for his successors. Hence the inscription, "*Olim lulea nunc marmorea*." The *San Ildefonso* was sold to one *Quinto*, who began pulling it down for the sake of the materials. When the body of Ximenez was found, the corporation bought back the desecrated walls with an intention of preserving the site as a sepulchre for their former benefactor. The original *University* was designed by Pedro Gumiel, and finished in 1583 by Rodrigo Gil. The façade of three storeys, with statues, is constructed with marble of a beautiful ivory colour, with a grey granite basement: the cordon of St. Francis is symbolic of the founder's name and order. There are 3 *patios*; in the Doric, Ionic, and Berruguete style: that called *el Trilingue* was

completed in 1557. The chapel built by Gil de Ontañon, is magnificent: here the rich Gothic is tinged with Moorish decoration, *azulejos y lienzos*. Obs. the fretted arches under a matchless *artesonado* ceiling, with ribbed panels and alhambra stars.

The *Paraninfo*, the grand saloon, or hall of former ceremonials (so called from the professor who presented candidates for degrees), is sadly degraded: look at the exquisite plateresque upper galleries; the lacunares of the *artesonado* roof are very rich. Near the entrance door may be seen the last picture painted by Carducho—a St. Jerome. Ximenez died at Roa, near Valladolid, Nov. 8th, 1517, in his 81st year, broken-hearted at the ingratitude which Charles V. showed, like his grandfather, towards an old and faithful minister.

The *Episcopal Palace*, with square towers and leaden spires, on which many primates have laboured, is still unfinished: it occupies the site of the old alcazar, of which a massive tower yet remains: the plain solid exterior contrasts with the beautiful courts and decorations inside, wrought in a warm coloured marble. The windows of the first *patio* resemble those by Berruguete in the *Alcazar* of Toledo; the second *patio* is plateresque, with rich cornices and balustrades, and was built by the primates Fonseca and Tavera: the exquisite carved ceilings and plateresque staircase and façade to the garden deserve notice. This building is under course of restoration, and since 1861 has been devoted to the *Archivo Historico*: papers proceeding chiefly from the Inquisitions of Toledo, and those belonging to the Public Offices in Madrid of an historical character, have been collected here. The archives are open daily to the public, and amateurs will find civil employes who will show them autographs and other literary curiosities. Alcalá was repeatedly sacked by the French: hence the churches and convents are now plateless, pictureless, and desolate. In the *San Diego* is the grand sepulchre and recumbent statue of the

primate Alonso de Carrillo, ob. 1542. The principal ch., *el Magistral*, is Gothic. It has an excellent *reja* by Juan Frances, and an elaborate *illeria del coro*. The Cardinal lies buried here; his effigy, clad in pontificalibus, reposes on a most superb raised *urna*, the masterpiece of Dominico el Fiorentino. The epitaph records the great commissions of this friar, general, viceroy, and cardinal. The *reja*, or balustrade, was wrought by the Vergara, father and son, 1566-73; the rich cinquecento ornaments struggle between Pagan and Christian devices: examine it well, although the inscription invites the traveller to admire the virtues of the deceased in preference. Here lies also Pedro Gumiel, *el honrado*, now forgotten and dishonoured.

The tutelar saints of Alcalá are *Justo* and *Pastor*, who were put to death Aug. 6th, 306, when aged 7 and 9 years.*

The only convict female establishment in Spain is at Alcalá: 800 women are employed in work of different kinds.

About 9 m. S. of Alcalá is *Loeches* Palace and Dominican Convent, to which the Conde Duque de Olivares retired when disgraced by Philip IV., and died here in 1643. The Ch., in the Herrera style, bears his arms and a statue of the Virgin on its front. He is buried in the ch., which is plain, and stripped of its famous Rubens, now in the Grosvenor Gallery, London.

6½ m. *Torrejon de Ardos* Stat. Pop. 1600.

Here is a beautiful estate belonging to the Duke of Osuna, called *La Alameda*, to visit which a ticket from the steward is necessary. [The mineral-baths of *Loeches* are distant 7 m. Accommodation indifferent: diligence service during the season—15th June to 15th Sept. The waters are strongly impregnated with sulphate of magnesia,

* Ribadeneyra (li. 444) gives all details; see also Prudentius (Per. iv. 41); consult also 'Vida y Martirio,' A. Morales, Alcalá, 1568; 'Monumentos de los S. M. Justo y Pastor,' J. F. Andres Uztarroz, Zaragoza, 8vo., 1644. For local history, consult 'Historia, &c., de Compluto,' Miguel de Portilla y Esquivel, Alcalá, 1725-28.

and are recommended for rheumatism and all kinds of skin-diseases.]

The river Jamara is now crossed to 2½ m. *San Fernando* Stat., where is a royal château and park.

4½ m. *Vivalvaro* Stat. Pop. 1800. Here the stone is obtained with which Madrid is paved.

2½ m. *Vallecas* Stat. Pop. 1500. Obs. to the l. an isolated hill crowned with a small chapel; it is called *el Punto*, or *Ermita de los Angeles*, and marks the centre of Spain. The Rly. to Alicante now branches l., and the custom-house magazines (called "docks") are seen to the rt.

4½ m. *MADRID* Terminus. Omnibuses and cabs to the Puerta del Sol and every part of the town (see Rte. 2.)

ROUTE 150.

ZARAGOZA TO HUESCA AND PANTICOSA.

97½ m.

Zaragoza. See Rte. 148.

The line to Barcelona is retraced to 14½ m. *Tardienta* Stat. Thence the Branch Rly. traverses a level and well-cultivated country to

7½ m. *Vicien* Stat. Thence to

23½ m. *Huesca* Stat. Terminus. *Inns*: Fonda de la Union; Fonda de España; Casa de Huespedes, del Sol; none good. Omnibus from the station. *Casino* in the Coso; strangers admitted on presentation of their cards. *Café* in the Coso. Pop. 10,068.

Theatre.

Plaza de Toros.

This chief town of its province is the see of a bishop, suffragan to Zaragoza, and the residence of the usual provincial authorities. Huesca is a fine

specimen of an old Aragonese city: its antiquity is very great. Originally called *Ileosca*, it became the capital of the Vasitani, and was afterwards chosen by the *guerrillero* Sertorius as the seat of a university (founded A.U.C. 677), ostensibly for the education of noble youths, but in reality to hold them as hostages to ensure their fathers' allegiance. The Romans, unable to subdue Sertorius by fair fight, set a price on his head, which induced Perpenna, one of his officers, to plan his assassination, which he effected (A.U.C. 680) by murdering his chief at a banquet. The city under Sertorius had become an important place. Under the Romans it became a municipium, and was called "*Urbs victrix Osca*." Roman Osca was destroyed by the Moors, but afterwards rebuilt by them. It was recovered by the Christians in 1096, after a siege of 2 years, and an obstinate defence. The *see* of Huesca, which dates from the 6th centy., was restored by Don Pedro I. in 1096.

The Cathedral, a beautiful Gothic edifice, was designed in or about 1400 by Juan de Olotzaga, a Biscayan architect. It was not completed until 1515. It is well placed on the spacious *Plaza de la Seo*, where many fine buildings are grouped. The W. doorway is said by Cean Bermudez to be the work of the original designer.

This fine middle-pointed doorway is studded with rows of large statues of Apostles, &c. Above the portal the tympanum has the Virgin and Child in relief; on the sides are sculptured the Adoration of the Kings, and the Saviour appearing to the Magdalen. Higher up, under a sort of canopy, is a carved model of the cathedral as originally designed by Olotzaga. There are two other old doorways worthy of notice. The interior consists of a nave and aisles of four bays in length, with chapels between the buttresses. The *reredos* behind the high altar is finely carved in alabaster: it is the masterpiece of Damian Forment, 1520-1533. Each of the three compartments into which it is divided is

elaborately carved with figures in high relief. The subjects are "Christ bearing his Cross to Mount Calvary," "The Crucifixion," and "The Descent from the Cross." Obs., in the basement at the sides of the altar, the medallion portraits of the artist and his wife. The *Reja* at the W. end of the choir is modern. Descend (*with taper*) into the *subterranean chapel* of the *Lastanosas*, constructed by the coin-collector, Don Vincencio Lastanosa. Obs. the full-length portraits of himself and brother, a canon; Don Vincencio lies clad in armour as engraved in his book: the epitaphs on the two marble sarcophagi below were written by himself. Obs. the *retablo* of the little altar: it is of black marble, with twisted columns and *pietre dure*. The N. cloister is the oldest portion of the ch., but has little to interest the general observer except some curious old tombs corbelled out from the walls. Obs. especially the monument erected, in 1522, by Damian Forment, in memory of one of his pupils, and the tomb of *Ordas*, a knight, whose escutcheon is carved with a bell. Notice a silver *Custodia* in the Græco-Roman style, the work of Josef de Velazquez of Pamplona, 1601, and a great quantity of finely worked church-plate, the greater part of the best Spanish Renaissance style. These objects are kept in a fine carved wooden press in the sacristy. Ascend the *belfry tower* for the glorious panoramic view.

The Church of San Pedro el Viejo is of earlier date than any part of the cathedral. Its consecration is said to have taken place in 1241. Mr. Street thinks that, "judging by its style, it" (the design) "can hardly be later than the middle of the 12th centy., with the exception of the raised vault of the lantern, which was finished, however, before the consecration."* The ch. consists of a nave and aisles of four bays. Its hexagonal tower is placed near the N. transept, whilst the cloister occupies the S. side of the edifice.

* Vide 'Gothic Architecture in Spain,' by George Edmund Street, F.S.A., London, 1865, p. 365.

The W. doorway is filled up. The retablo of the high altar dates 1603. In one of the chapels are the remains of Justo and Pastor, the two children who were martyred by Dacian at Alcalá de Henares. The dilapidated but still very interesting cloister contains several arched recesses for monuments. The capitals of the columns are very remarkable. Obs. a curious Roman sepulchre and several early Christian ones, some of which bear inscriptions as early as 1200. Obs. six enormous stone coffins, each resting on the backs of lions: their dimensions are—depth 2 feet; length, 7 feet.

The *Episcopal Palace* occupies the site of a former mosque.

The *University* (which, in reference to the ancient one, bears the name of *Sertorio*) was founded by Don Pedro IV., in 1354; it is now closed. Obs. the patio with Doric pillars.

The *Palacio de los Reyes de Aragon* is now a college. Below it is a vault, *la Campana* (the "bell"), so called from the following incident. In the year 1136 King Ramiro II., being thwarted by his turbulent aristocracy, consulted Protardo, abbot of San Pedro de Tomeras: the learned priest, who either had read Ovid's 'Fasti' (ii. 704), or possessed naturally a Turquinian instinct, was walking in his garden when the royal messenger arrived, and simply, by way of answer, cut off with his stick the tallest cabages. Ramiro thereupon summoned his grandees to consult on the casting of a bell, which should be heard all over Aragon: and as each man arrived singly, he cut off his head, casting the bodies into the vault; they were afterwards taken out, and buried in *San Juan de Jerusalem*, a curious old church said to have been consecrated in 1241, and which once belonged to the Templars. Visit the rooms inside. Obs. the curious old nails to which the tradition is that the heads were hung. In the Colegio de Santiago, opposite to the bishop's palace, there is an interesting collection of pictures, which have been collected and presented to Huesca by the distinguished anti-

quarian Don Valentin Carderera, a native of Huesca. They are mostly specimens of early Spanish painting; many of them are by artists of the locality.

In the *Ch. of San Lorenzo*, there is an interesting silver shrine containing relics, and in a passage near the sacristy two good early Flemish pictures.

Excursions from Huesca.—(A). A pleasant ride can be taken to the *Monasterio Real*, which crowns the Monte Aragon, 3½ m. from the town. It is now in ruins. Obs., in a kind of crypt, the tomb of Alonso el Batallador. Notice also a retablo let into the deserted chapel, which was formerly in the cathedral cloister.

(B). Another ride can be made to the *Ermita de San Miguel de Foces* (4 m.), which contains some ancient tombs, and some singular arched work. The views obtained of the bold mountain chain to the N. are superb.

[A *diligence* leaves Huesca daily for the baths of Panticosa, during the season,—the summer months. The country traversed is exceedingly picturesque. The following villages lie on the route.

9½ m. *Bolea*. Pop. 480.

15½ m. *Canderenas*. Pop. 200.

4½ m. *Puente de Fando*. Here the Rio Gallego is crossed.

5 m. *Sabiñanigo*. Pop. 190.

1½ m. *Aurin*.

3 m. *Senegus*. Pop. 250.

3 m. *Biescas*. Pop. 400. *Inn*: Posada, near the bridge, decent. This is a good sporting quarter. Leaving Biescas, the scenery increases in grandeur, and charming Swiss-like views are obtained, and the valley of the Gallego is ascended.

8½ m. *Panticosa*. Pop. 550. *Inns*: there are four *Establishments* open during the bathing season (15th June to 30th September). Of these *La Casa de la Pradera* is the best. The others are *La Casa de las Herpes*, *La Casa de Abajo*, and *La Casa del Estómago*; charges 25 r. per day. These

Establishments are 8 m. from the village, and are approached through the rocky gorge *el Escalar*. The baths lie ensconced in a romantic hill-locked valley, severed from the world by granite ranges, whose soaring peaks are capped with eternal snow. Panticosa (8500 feet above the sea-level) is one of the highest inhabited spots in the Pyrenees. The bathing accommodation has been much improved of late years. Two of the springs are sulphurous, and two saline. The volume of mineral water is considerable. The principal *Paseo* is near *la Casa de Abajo*. The waters are said to be remarkably efficacious in cases of diseases of the throat and the early stages of consumption, epilepsy, gout, scrofula, and in all nervous diseases.]

ROUTE 151.

ZARAGOZA TO BARBASTRO AND THE BATHS OF LUCHON. RAIL, DILIGENCE, AND HORSEBACK.

The Rly. to Barcelona (see Rtes. 148 and 143) must be taken as far as

75½ m. *Selgua* Stat. Thence by a horse-railway to

6½ m. *Barbastro*. Inn: *Fonda de la Zaragozana*; *Casa de Huespedes* of *Francisco Andreu*, decent. Pop. 6500. This ancient city is placed on the tiny river *Vero*, which is crossed by three bridges. Visit its *Cathedral* (placed in a little square) and notice the façade of its principal doorway, its hexagonal pointed tower, its fine *retablo* in the style of *Damian Forment*, and several paintings by *Antonio Galceran* (1588). In the *Calle del Rio Ancho* is a house with a Gothic window. In the *Calle*

del Coso there is a balconied house, the façade of which is formed of Renaissance columns.

Barbastro has a *Casa de Misericordia*, an important educational establishment (dedicated to St. Vincent de Paule), a little theatre, a bull-ring, a tennis-court and hospital, and several pleasant promenades.

The route from Barbastro to the Baths of Luchon can be performed (on horseback) in two (or three) days. Leaving Barbastro, the mountainous track leads over high hills to

1 hr. 30 m. *Enate*, a village of 75 Inhab. Thence by
30 m. *La Barca de Peña* to Cinca, and

1 hr. *The Chapel of San Roque*.

20 m. *La Puebla de Castro* (Pop. 850), surrounded by walls.

1 hr. 30 m. *Graus*. Pop. 1850. Here is a very ancient church.

1 hr. 10 m. *Besians*. Pop. 50.

30 m. *Santa Liestra*. Pop. 160. Here the traveller may sleep. Leaving *Santa Liestra* early the following morning, the first place passed is

2 hrs. *Morillo de Liena*.

45 m. *Campo*. Pop. 200. Surrounded by high mountains.

30 m. *Sevia*. Pop. 250.

1 hr. 30 m. *Chia*. Pop. 500. The road now becomes very bad.

1 hr. 15 m. *Sahaun*. Hence to the Chapel of *Nuestra Sra. de Guayente*, and

30 m. *Venasque*. Inn: *Posada de Pedro Farras*.

This little town, of 550 Inhab., was the Roman *Vercelia*. It is situated on the Rio *Esera*, 3800 feet above the sea-level. Visit its old castle, its Gothic Church of *Santa Maria*, and the *Calle Mayor*, where are several ancient houses. The picturesque valley of *Venasque* is 20 miles in length. The views of the *Maladetta* are fine.

There are two bridle-paths between *Venasque* and *Luchon*; the one by the *Puerto de Venasque*, the other by the *Puerto de la Gleyre*. The former (which is the finest) leads up the valley of the *Esera* to that streamlet's source. Thence to the Spanish

2 hrs. 30 m. *Hospicio de Venasque*. The road now descends, crossing the French frontier to the

1 hr. *Hospice Français*. The magnificent forest of *Charuga* is now traversed, and soon the road improves.

The Baths of Luchon, Inns: Hôtel de Londres, best situation; Hôtel d'Angleterre, good; Hôtel des Bains, comfortable, excellent *cuisine*. Charges high during the season (June, July, and August).

English Church. N.B. Contributions for its support are much required.

Physician. Dr. Lambron.

Guides: Jaques Sors Argarot, No. 53, Allée d'Etigny; Laffont (called *Prince*). The latter can be especially recommended, as he has excellent ponies, and the *quality* of the horse is often of more importance than that of the guide.

Luchon is a well-built town of 4000 Inhab., consisting of two streets: the *Allée de la Pique*, which leads to the river, and the *Cours d'Etigny*, which is shaded by a triple row of trees, and contains the principal inns and best lodging-houses. At its S. end are the *Baths* (Etablissement Thermal); they stand at the foot of a precipitous wooded hill called *Super Bagnères*. The mineral waters (which issue at the juncture of the slate and granite strata) are sulphurous, saline, and ferruginous, and are especially recommended in rheumatic and cutaneous disorders, paralysis, &c.: they are used internally, as well as in the form of baths. The fountains are at the back of the baths. A pleasant walk (1½ m.) may be made to *Castel Vieil*, a romantic spot which formerly guarded the mouth of the gorge to the S. Near this "*ancient castle*" is the principal ferruginous spring.

Excursions can also be made to the *Cascade of Montauban*, on the E. side of the valley; to the *lake of Seculejo*, to the summit of the *Pic de Monné* (5 hrs.), to the summit of the *Pic de Baca-nère* (black cow), 7080 feet above the sea-level, whence the *Maladetta*,

Nethou, *Pic du Midi*, *Vignemale*, and mountains of Catalonia may be seen.

Diligences daily from Luchon to Montrejean (24 m.), a stat. on the rly. to Toulouse; also to Bagnères de Bigorre. (See Murray's *Handbook for France*.)

ROUTE 152.

ZARAGOZA TO JACA, WITH EXCURSION TO THE MONASTERY OF SAN JUAN DE LA PEÑA.

Take the train to Huesca (see Rte. 150); thence a daily diligence to Jaca in 9 hrs.

Jaca. Inn: Casa de Huespedes of Mariano Pueyo, the diligence stops there. Pop. 3300. This ancient walled town is the see of a bishop, suffragan to Zaragoza. The massive *Cathedral* was founded by King Ramiro in 814; the pillars are enormous. The tutelary is *Santa Orosia*, whose body is deposited in a silver case in her chapel. The *Capilla de San Miguel* has a fine plateresque portal, with foliated columns and medallions in high relief. The *Capilla de Su Majestad* contains a grand tomb of a bishop, mitred and canopied. The *Capilla de la Trinidad* contains a noble marble retablo executed in the style of Berruguete.

Ancient Jaca was taken by the Romans under M. P. Cato, A.U.C. 195; it afterwards became the capital of its district, and was surrounded by a wall, a portion of which is yet preserved. It subsequently fell into the hands of the Moors, from whom it was wrested in 795 by Don Asnar, by the aid of the women of the place. The Moors fled, leaving behind them the heads of four of their kings, *i.e.*, sheikhs, which Jaca quarters on her shield to this day. The site of the battle, called *Las Tiendas*, is still visited on the first Friday in May,

when the daughters of these Amazons go through a sham fight. A church also was raised on the site dedicated to *la Virgen de la Victoria*, 2 m. on the Navarre road.

Jaca is interesting to the constitutional antiquary, as its *fuero* (municipal charter) is reckoned among the earliest in Spain; it dates from the Moorish expulsion, and was confirmed in 1063 by Sanchez Ramirez. In Jaca also was held the first parliament on record.

The city has the title of *la muy noble muy leal y vencedora*, but it surrendered at once to the French in 1809, as it did to Mina in 1814.

The old castle of Jaca, during the Peninsular War, was repaired and strongly garrisoned by the French under Lomet, a wholesale executioner of prisoners (Schep. ii. 252). After Soult's defeats in the Pyrenees, the garrison capitulated, under promise not to serve against the allies; but no sooner had the troops reached France than this pledge was violated, and the Duke in consequence refused to ratify the capitulations of their countrymen at Santoña.

[Near Jaca are the mines and pine-forests of *Oruel*, and the *Monastery of San Juan de la Peña*. The road leads through the village of Santa Cruz, near which is an ancient Romanesque church, with a lofty square tower, and 3 tiers of double-arched windows: obs. the portal and the wheel and lettered devices; and inside the grotesque capitals, billet mouldings, and 2 plain tombs: also the roof of the *Sala Capitular*. Hence about 3 m. by a vile road, with glorious pines and scenery, to the convent.

The *Benedictine Convent de la Peña*, is built near the ancient Aragonese city of *Pano*, founded in 760, and destroyed soon afterwards by the Moors.

The foundation of the convent was after this wise: a hunter named Voto, while riding after a stag, came so suddenly on the chasm under which the building now nestles, that the forelegs of the galloping steed hung over the gulf. In this dilemma Voto in-

voked St. John, and the horse became fixed, hanging in mid-air. Voto then dismounted, and descending into the cave found the stag dead from the fall, and by its side a deceased hermit, on whose stone pillow was inscribed his name, "Juan," and a statement that he had there founded a chapel to the Baptist. While all this was going on, Voto's horse remained suspended over the abyss. Voto, on his return to Jaca, persuaded his brother to turn hermit, and both of them subsequently lived and died in the cave, since which "miracles have been continually worked, and salvation secured by their intercession." The position of the convent somewhat recalls the rock-built temples of Petra. The *Pantheon* lies on the side of the hill amid pine-groves. In this primitive sanctuary—an early Escorial—a long line of Aragonese kings have been interred. The church is placed under an overhanging rock, which serves as a roof to the mausoleum: you enter by a vestibule, adorned with the arms and names of the royal deceased. In the *Capilla de San Victorian*, obs. the curious capitals representing scenes in the life of the Saviour. Here, on March 13th, 1071, was celebrated the first Roman Mass performed in the Peninsula; Cardinal Hugo de Candido, legate of Alexander II. was the celebrant, and King Sancho Ramirez was present in person.* It was in this convent that the early patriots drew up the so-called *Fueros* of Aragon.

This convent has been burnt twice; the last time, it is said, by the monks themselves, in order that a new monastery should be built for them in a drier locality. A gamekeeper who lives at the monastery accompanies travellers round.]

[For route from Jaca to Canfranc, Panticosa, &c., see succeeding Rtes.]

* For details, consult * *Historia, &c., de San Juan de la Peña*, by its abbot, Juan Briz Martinez, fol., Zaragoza, 1620.

ROUTE 153.

ZARAGOZA TO THE BATHS OF EAUX CHAUDES AND EAUX BONNES, BY JACA AND CANFRANC. 97 m.

68 m. *Jaca*. Leaving Jaca by its poplar-planted alameda, the Pyrenean defiles are soon entered, and the road becomes wild and Alpine. In 3½ hrs. we reach

10 m. *Canfranc*. Pop. 150. *Inn*: *Parador de los Diligencias*, very bad. This miserable hamlet is placed in the jaws of the pass. The *Puerto* is said to be 6713 ft. above the sea-level. The old castle commands splendid views of the snowy cloud-capped *Can Gran*, one of the most remarkable heights of the entire Aragonese range. Canfranc is the last town in Spain. Owing to the late Carlist war, 1873 and 1876, the only means of communication with the frontier was by Canfranc: a diligence-road was made in a hurry over the Pyrenees, which may be used by travellers when the weather is fine. The horseman, after leaving Canfranc, may continue his ride to the Baths by the *Col de Somport*, or the *Col des Moines*. The latter route is the shortest. At *Gabas* is the French custom-house. [From Gabas the *Pic du Midi* (9500 ft. high) may be ascended in 11 hrs.: take a local guide.] A good carriage-road conducts to

14 m. *Eaux Chaudes*. *Inns*: *Hôtel de France*, *Hotel Baudot*: both very good. The handsome *Etablissement des Bains* includes pump-room, billiard-room, café, and baths. This delightfully situated spot is resorted to both by the real invalid in search of health, and the passing traveller attracted by the beauties of the situation. The season commences about the middle of June and terminates in the first week of September. *Eaux Chaudes* lies wedged in, as it were, in the midst of the long trough of the

valley between lofty precipices. The houses are built upon granite. Many of the rocks are glacier-marked. Notwithstanding the name *Eaux Chaudes*, the temperature of the waters is not so high as at many other Pyrenean springs; the hottest not exceeding 95° Fahr., and one of them is cold. The waters are sulphurous, and are supplied from 6 springs. The principal sources are *Lou Rey* (le Roi), named from Henry IV., a frequent visitor, and *L'Esquiritte*, the most frequented and most highly mineralised. An agreeable excursion can be made to the *Grotte*, situated on the l. side of the valley, 2 hrs.' walk above the baths. (For further particulars of *Eaux Chaudes* and its neighbourhood, see Murray's *Handbook for France*, Rte. 83.)

From *Eaux Chaudes* a fine road, opened in 1861, leads direct from the bridge of *Laruns*, passing to the l. the *Castle of Espalunge*, to

5 m. *Eaux Bonnes*. *Inns*: *H. de France*, good; *H. des Princes*, good rooms; *H. de Richelieu*, good and clean. Charges during the season (15th June to 15th October) high.

Church of England service in the *Temple Protestant*. (See Murray's *Handbook for France*, Rte. 83, for further particulars.)

ROUTE 156.

CALAHORRA TO THE BATHS OF ARNE-DILLO. 17 m.

For Calahorra, see Rte. 160.

From Calahorra there is a regular diligence service to Arnedo, and thence during the season (15th May to 15th September) a daily diligence to the Baths.

The road passes near the town of *Autol* (Pop. 2900) and through

10 m. *Arnedo*. Pop. 3600. A little town built on the banks of the *Cidacos*. Thence the newly constructed carriage-road traverses the valley of the *Erce* to

7 m. *Arnedillo*. Inn: El Establecimiento, a large and well-conducted house, containing 40 bedrooms: board and lodging 25 reals a day. There are also several comfortable *Casas de Huespedes* in the village, where decent accommodation can be obtained for 20 reals a day.

Arnedillo (Pop. 1250) is a well-frequented spot, built at the base of *Monte de la Encineta*, whence issue the saline waters. The following diseases are benefited by the usual course of baths—stone, gravel, gout, rheumatism, scrofula, neuralgia, and paralysis. Vapour-baths, as well as warm baths, are given.

ROUTE 157.

CASTEJON TO SORIA. 54 m. DILIGENCE.

Castejon. See Rte. 163.

A daily diligence runs between Castejon and Soria, in connection with the trains from Pamplona. [The town of *Alfaro* is passed to the l. at a distance of 6 m. *Alfaro* (Pop. 5200) is an ancient town on the river *Alhama*. Visit its *Collegiate Church*, a fine brick edifice of the 17th centy., and obs. the coro.]

Following the valley of the *Alhama*, the route next passes through the village of

10 m. *Corella* (Pop. 4000), situated in a fertile plain on the l. bank of the *Alhama*.

2½ m. *Cintruenigo*. Pop. 2350. A road here branches rt. to the Baths of *Fitero* (see the following Rte.).

15½ m. *Agreda* (the Roman *Græcubis*). Pop. 4000. Here are mansions of the Count of *Ayamonte* and the Marquis of *Vellamazan*. The river

Queiles is crossed by a single-arched bridge; it is carried underground, as at *Granada*, with a plaza, a fountain, and a *casa consistoriales*, over it. Notice the front of the *Casa del Ayuntamiento*, carved with elaborate bassi-relievi. The *Iglesia Mayor* rises with a slim spire: it is remarkable for its battlemented balustrade of enriched brickwork. Obs. also the fine front of its high altar and its cloisters. *Agreda* vies with *Avila* in its sainted *Maria de Jesus*, an abbess of the convent here.*

7 m. *Matalebreras*. Pop. 370.

8½ m. *Aldealpozo*. Pop. 150.

5½ m. *Fuensauco*. Pop. 58. Soon after leaving this hamlet, the *Duero* is crossed by a fine bridge.

4½ m. *Soria*. Pop. 5500. This ancient city is still surrounded by walls built in 1290. It was surrendered to Castile by *Aragon* in 1136, and subsequently ceded to the famous *Talbot* by *Don Pedro el Cruel*, about the year 1360, in reward for his services, but our brave countryman could never obtain possession. The *Alcazar* is now a ruin. *Soria* is one of the towns in Spain in which a great number of buildings of the 12th and 13th centys. may be met with; they have been very little visited or described. The ecclesiologist will find in this locality specimens of the highest interest. The Romanesque façade of *Santo Domingo* is in the same style, although of inferior ornamentation, as *Notre Dame de Poitiers*. The cloister of the convent of *San Juan*, near the river, is very fine. Obs. the interlaced arches and curious capitals. The cloister of the *Colegiata* and part of the interior is also interesting. One of the arches of the wall to the r., which is dated in the second half of the 13th centy., demonstrates how long Romanesque architecture was employed in Spain. The portals of the ruined church of *St. Nicolas* are worth a visit, and there is hardly a church in the town which is without some reminiscence of this period. Obs. the balustrade

* Read her biography by José Ximenes Samaniego, &c., Madrid, 1720. See also *Geddes' Tracts* (ed. London, 1736), vol. iii. p. 141.

traded house of the Conde de Gomara. The *Church of San Pedro* is a fine edifice in the Doric style. Its *silleria del coro* should be noticed, also a "Descent from the Cross" said to be by Titian. Visit the celebrated *sanctuary of San Saturio*, built amongst the rocks in the vicinity of the town. [5½ m. N. of Soria, may be visited the ruins of Numantia, which with Saguntum was so celebrated in ancient history. The ruins of streets, houses, tombs, &c., which are now found, are not those of the pre-Roman city, but of a second, or even third town which was built over the ruins of the first; for the antiquities which are found are all of the period of the Roman emperors.]

ROUTE 158.

CASTEJON TO THE BATHS OF FITERO.

14½ m.

A regular diligence-service connects Castejon with the baths during the *temporada* (1st June to 30th September).

The route as far as

11½ m. *Cintruenigo* is described in the preceding Rte.

Leaving Cintruenigo, the road follows the l. bank of the *Rio Alhama* to

3 m. *Fitero*. *Inns*: two decent *posadas* in the town, and *El Establecimiento* (2½ m. from the town), where clean accommodation can be obtained for 25 reals a day.

Fitero (Pop. 2500) is a pleasant little town divided into two quarters, the old and the new. It lies in the midst of a fertile plain watered by the river *Alhama*. The sources of the two *saline* springs are 2½ m. from the town. The bathing accommodation is well arranged, and the marble baths clean

and comfortable. Nervous affections, gout, chronic rheumatism, and lumbago are said to be much benefited by a course of treatment here.

Visitors may return from Fitero by diligence (3 times a week during the season) to Tudela Stat. on the Zaragoza and Pamplona Rly. (See Rte. 163.)

ROUTE 159.

CASTEJON TO THE BATHS OF GRAVALOS.

21½ m.

A regular diligence service (*vide* preceding Rte.) connects Castejon with Fitero and Gravalos during the *temporada* or bathing season.

The route as far as

14½ m. *Fitero* is described in the preceding Rte.

The newly constructed road leads from Fitero in 1 h. to the Baths of

7 m. *Gravalos*. Pop. 1100. *Inns*: *El Establecimiento*, poor; also 2 *posadas*, where clean beds and decent accommodation may be obtained.

The Baths are about ¼ m. from the village, and are supplied from *cold sulphurous* springs. Scrofulous disorders, rheumatism, and skin-diseases are here treated with great advantage to the patient.

ROUTE 160.

CASTEJON TO MIRANDA DEL EBRO, BY CALAHORRA, LOGROÑO, AND HARO. RAIL. 90½ m.

1 train daily, in 4½ hours.

The rly. branches from the line be-

tween Zaragoza and Pamplona soon after leaving the stat. of Castejon.

3½ m. *Alfaro* Stat. Pop. 5500. This very ancient town is washed by the *Alhama*. Visit the *Colegiata* (built of brick), a 17th centy. edifice, and obs. its fine *silleria del coro*. The *Casa del Ayuntamiento* in the Plaza Mayor may also be observed.

5½ m. *Rincon de Soto* Stat. Pop. 1300. Delightfully placed on the rt. bank of the Rio Ebro.

8½ m. *Calahorra* Stat. *Inns*: Posada Juliana; Posada Espinosa; both good and reasonable in their charges—excellent Navarrese wine.

Calahorra (Pop. 6000) is the *Calagurris Nasica* of the Celtiberians. This most ancient town rises on a gentle slope, which is watered by the river *Cidacos*, which empties itself close by into the Ebro. The main ascent leads to the plaza.

The district of Calahorra is one of the most fertile in Spain, and produces fruits and vegetables of excellent qualities. A large industry and exportation exists of these fruits and vegetables preserved in tin cases.

Ancient Calagurris rivalled Numantia in heroic and desperate resistance to the Romans, who—under Pompey—besieged it, A.U.C. 678, without success. It was, however, taken four years afterwards by Afranius, after a famine so dreadful that it passed into a proverb: husbands are said to have eaten their wives, and mothers their children. Of ancient Calagurris some portions still remain, and the sites of the *circus marimus*, the *aqueduct*, and of a *naumachia* can still be traced. Calagurris was the birthplace of Quintilian, and of Aulus Prudentius, the first Christian poet, who has left a hymn written in honour of the city tutelars.

Modern Calahorra blazons on her shield "two naked arms fighting with swords, from which sparks issue," in reference to a vision which Hannibal beheld when he captured the city. The crest is a woman wielding a sabre in one hand, and a naked arm in the other, with the motto "*Prevuleci con-*

tra Cartago y Roma." The Cathedral is very ancient; it occupies the site (on the margin of the river) where the city tutelars, *Emeterio* and *Celedonia*, were decapitated (in the year 300). It was raised to a see in 1045 by Garcia VI. conjointly with Santo Domingo de la Calzada. The original edifice was almost destroyed by one of those inundations to which the city is still subject. It was restored in 1485 by *El Maestre Juan*. The additions beyond the transept are 17th and 18th centy. work. The principal portal and façade, as well as the chapel of the *Epifania*, were altered in the time of Philip V. Visit the *Casa Santa*, where the tutelars are said to have been imprisoned. Their heads, upon being thrown into the Ebro after decapitation, floated away together into the sea, and having coasted Spain and passed the straits, worked themselves up to Santander; they attracted the attention of a sailor (St. Andero) who brought them to shore. The bodies themselves remain at Calahorra, where they are the object of a pilgrimage on the 31st of August.

12½ m. *Alcanadre* Stat. Pop. 1300. Near this stat. is *el Campo de la Matanza*, where a battle was fought with the Moors. Obs. also vestiges of the Roman aqueduct which supplied Calahorra with water. [Near here is the village of Agoncillo (Pop. 700), where are the ruins of the ancient city of *Egon*, and two ancient castles.]

Between Alcanadre and Agoncillo the rly. runs close to the Ebro by the Ermita de Aradon and San Martin. This line was constructed with great difficulty.

Leaving Agoncillo the rly. crosses the Rio Leza by an iron bridge.

12½ m. *Recajo* Stat.

5½ m. *Logroño* Stat. *Inns*: Fonda de Carmen; Fonda de Pedro Colis; both of them clean and tolerably comfortable.

Cafés: de los Leones; de las Delicias. No English newspapers.

Casino: Sociedad de la Iberia;

visitors admitted for 14 days upon presentation by a member.

Logroño (Pop. 11,257) is the *Julia Briga* of the Romans. It is placed on the Ebro, in the centre of a fertile hill-enclosed plain, on the confines of Old Castile, Alava, and Navarre. It is the chief town of the province, the residence of civil and military governors, &c. It has a theatre, built in the time of Philip V., a *Casa de Expositos*, a handsome hospital, and several convents.

Its *Parroquia* is said to have been built by order of Constantine the Great. It is dedicated to *Santa Maria la Redonda*; its two W. spires are somewhat overloaded; the *coro* has some good carving and some frescoes by Joseph Vexes (ob. 1782).

The convent of *Carmelitas Descalzas* is memorable in monastic annals, owing to an ecclesiastical inquiry made in 1737, which disclosed the fact that the monks of an opposite monastery had burrowed a tunnel between the two establishments, by which they were able to visit the sisterhood somewhat unspiritually. This state of affairs continued from 1712 to 1737.

The *Bridge over the Ebro* deserves especial notice: it consists of 12 arches, and was built in 1138 by the hermit *San Juan de Ortega*, who is now looked upon by the peasantry as a sort of Saint John Nepomucene.* Obs. its huge triangular buttresses, and corresponding recesses, each recess being spanned by an arch. The colossal stone on the parapet of the bridge, 27½ ft. long, must be looked at.

The *old castle* is a ruin. The *central street* has porticos ranged at the sides. The *Plaza del Coso* and the *Alameda de los Muros* are the fashionable promenades.

Here the painter Navarrete (*el Mudo*) was born (1526). Here Espartero married the wealthy heiress Doña Jacinta de Santa Cruz, and here again, in 1838, he fixed his head-quarters when preparing to take Estella, then held by the Carlists under Maroto. He ultimately returned to this town

after his first exile and still resides there (1878). Here the Elliot Treaty of Mercy was signed, April 27, 1838. It was at Logroño that Villalonga executed the General Zurbano (Jan. 20, 1845), and this without any form of trial beyond simple identification. He was executed on the spot where his children had been previously killed.*

Leaving Logroño, the rly. passes the town of Navarrete (Pop. 2000) to the l., at a distance of 3½ m. (See Rte. 26).

8½ m. *Fuenmayor* Stat. Pop. 2280. This town is said to have been founded by the family of Ruiz Bazan and others, who came here after the battle of Clavijo, at which Santiago killed 60,000 Moors (more or less). Notice the *Parroquia*, which was built in the 16th centy., and the *Hermitage* dedicated to Santo Cristo.

6½ m. *Cenicero* Stat. Pop. 2320. Obs., from Cenicero to Haro, the magnificent peak of Mount Lorenzo, 8000 ft. high. To the rt. may be seen the fine range of rocks called Peña Cerrada.

10½ m. *Briones* Stat. Pop. 3250. Famous for the quality of its wine, which is unfortunately badly made and transported.

5½ m. *Haro* Stat. Pop. 6500. This prettily placed town is surrounded by a fertile vega, which produces an excellent wine.

11½ m. *Miranda del Ebro* Stat. (See Rte. 1).

* Consult for this district, 'Memorial de Logroño,' Ferd. Alvia de Castro, fol., Lisbon, 1633.

* Vide Murray's *Handbook for South Germany*, Rte. 265.
[Spain.]

ROUTE 161.

SORIA TO MADRID, BY ALMAZAN AND SIGÜENZA. DILIGENCE AND RAIL. 137½ m.

Soria. See Rte. 157.

The road takes a direction S., following the course of the Duero, to

3½ m. *Los Rabanos.* Pop. 290.

2½ m. *Lubio.* Pop. 110. A hamlet on the rt. bank of the *Rio Verde*. The Duero is soon crossed by an ancient stone bridge.

14 m. *Almazan.* Pop. 2474. Here is a mansion of the Counts de *Altamira*, and a beautiful *Alameda* on the banks of the Duero. The *Parroquia de Santa Maria del Campanario*, which commands the town, has much the appearance of a fortress.

5½ m. *Cobertorada.* Pop. 185.

5½ m. *Villasayas.* Pop. 320.

5½ m. *Barahona.* Pop. 650. Notice, in its *Parroquia de San Miguel*, an altar bearing an inscription dated 22nd August, 1710, in remembrance of the visit of Philip V. to the ch. Obs., on the ridge of a hill, the ruins of an ancient Roman fort. A subterranean passage was discovered in 1820, which is supposed to have communicated with a Roman city, the remains of which may yet be traced in the adjoining *Campo de las Brujas*.

6 m. *Paredes.* Pop. 150.

10 m. *Sigüenza* (see Rte. 149). Stat., on the Madrid and Zaragoza Railway.

From Sigüenza there are two trains daily (in 4½ hrs.) to

85 m. *Madrid.* See Rte. 2.

ROUTE 162.

SORIA TO LOGROÑO. 59 m.

Soria. See Rte. 157.

The route passes near the site of ancient Numantia (N. of Soria), where fragments of antiquity are constantly being discovered.

3 m. *Puente de Garray.* Pop. 230.

10½ m. *Almarza.* Pop. 400. It has an ancient *Parroquia*.

The defile of *Piqueras* is soon traversed, and thence the road continues to

14½ m. *Lumbreras.* Pop. 1130. A little town situated near the *Sierra de Cameros*.

7 m. *Villa Nueva de Cameros.* Pop. 500.

6½ m. *Torreçilla de Cameros.* Pop. 2200. Here are several large cloth-manufactories. Obs. a curious bridge consisting of one arch. Visit the interesting stalactical grotto, situated ½ m. from the town.

8½ m. *Nalda.* Pop. 2000. Surrounded by ancient walls, and commanded by the most picturesque ruins of a castle.

The road continues through an uninteresting country, leaving to the l. the villages of *Isla Llana* and *Lardero*: thence it descends the valley of the *Iregua* to

8½ m. *Logroño.* See Rte. 160.

ROUTE 163.

ZARAGOZA TO PAMPLONA, BY TUDELA, CASTEJON, AND OLITE. RAIL. 110 m.

2 trains daily, in 6 hours.

Zaragoza. See Rte. 148.

8 m. *Las Casetas* Junct. Stat.

Thence, branching rt. from the line to Madrid, the rly. proceeds to

2 m. *La Joyosa* Stat.

6½ m. *Alagon* Stat. Pop. 2000. Its Church of *San Antonio de Padua* is an elegant building. Near Alagon are the ruins of the castle of *Castellar*.

4½ m. *Pedrola* Stat. Pop. 1900.

2½ m. *Lucent* Stat. Here is a mansion of the Counts *del Fuenclara*.

6½ m. *Gallur* Stat. Pop. 1600.

6 m. *Cortes* Stat. Pop. 1200. Here obs. the palace of the Counts *de Zaldivar*.

7½ m. *Rivaforada* Stat. Pop. 200.

6 m. *Tudela* Stat. Inn: *Fonda de Caravaca*. Pop. 9147.

Tudela (*Tutela*) is an ancient town placed on the confluence of the *Ebro* and the *Queyles*. The Ebro is crossed by a venerable-looking stone bridge, consisting of 17 arches, and more than 400 yards long. It was formerly fortified by 3 towers. These towers the city bears upon its shield, enclosed with the chains of Navarre.

The fine Gothic Cathedral is dedicated to Santa Maria, and was commenced in 1135, and consecrated in 1188. It is, in plan and general design, little inferior to the cathedrals of Lérida and Tarragona. The west front has a large rose-window, and a noble doorway, the capitals of the columns of the jambs of which are all exquisitely carved.* The north doorway is also richly carved. The south door equally rich in sculptural ornamentation. Two large square turrets rise from the west front, one only of which is completed. Another turret rises near the centre of the principal apse, and a modern brick steeple is placed on the N. side. The interior is fine and lofty. The retablo of the high altar consists of 16 distinct paintings, inclosed within a quaint architectural framework. In a chapel to the S.E. are fine black marble monumental effigies of Francis de

* For an excellent and detailed description of this doorway, together with the rest of the Cathedral, see 'Gothic Architecture in Spain,' by George Edmund Street, F.S.A., London, 1865, p. 395.

Villia Espepa (ob. 1423), and his wife *Dona Isabel*: they lie within a recessed arch, adorned with sculptured subjects and tracery. Visit the cloisters, situated on the S. side of the nave. The capitals throughout are elaborately carved with extremely delicate tracery and clustered groups of figures. Obs. also in the cathedral the tomb of *Sancho el Fuerte*, and the chain broken at *Las Navas de Tolosa*. Tudela was only raised to the dignity of a see in 1783, which was suppressed at the Concordate of 1851.

Tudela was taken from the Moors by *Alonso I.* in 1114. Here was born the learned Israelite Benjamin, who travelled from 1159 to 1173, and wrote down an interesting account of all he saw and heard.*

The eels and sturgeons found in the river are celebrated.

Leaving Tudela, the road follows the bank of the Ebro, passing the town of *Murillo* to the rt.

10 m. *Alfaro* or *Castejon* Junct. Stat. (Buffet). Here the rly. to *Miranda del Ebro* and *Bilbao* branches l.

5½ m. *Milagro* Stat.

5½ m. *Marcilla* Stat. Pop. 700. Here is a manorial residence belonging to the Marquis de *Falces*: it contains the accoutrements of the famous *Mosen Pierres de Peralta*, constable of Castile, who assassinated Archbishop *Echevarri* of Pamplona at *Tafalla*, on the 23rd November, 1469. Near *Marcilla* is the Cistercian convent founded by *Dona Sancha de Navarra* in 1160; it is still in good preservation. [2½ m. from *Marcilla* is the town of *Peralta* (Pop. 4500), which produces a fine white wine.]

The rly. now skirts the royal domain—*las Bardenas reales*—and passes the *Castillo de San Martin*, to

4½ m. *Caparros* Stat. Pop. 1500.

7½ m. *Olite* Stat. Pop. 2000. Here is a fine ruin of the *Royal Palace*, constructed about the commencement of the 15th centy. as a residence of King

* His 'Itinerary' was translated into English (2 vols. 1840) by A. Asher, a learned Hebrew of Berlin.

Charles III. (called *el Noble*) of Navarre. The *Ch. of San Pedro* has a tall Gothic tower. The *Ch. of Santa Maria* has a fine portico, sculptured with figures representing the 12 Apostles; the baptismal font is also worthy of notice.

5 m. *Tafalla* Stat. Pop. 5215. Here is also a palace erected for Charles *el Noble* of Navarre. Visit the *Ch. of Santa Maria*, and notice the fine Greco-Roman retablo by Miguel de Ancheta, which it contains. Notice also the tabernacle in the Doric and Ionic style, ornamented by bassi-relievi: the principal figure is our Saviour, who exhibits his wounded side. Visit the hermitage of Santa Catalina, where the Bishop of Pamplona was assassinated (see preceding page).

5½ m. *Guerendiain* Stat.

7½ m. *Venta de la Campana* Stat.

4 m. *Noain* Stat. Pop. 150. Obs., to the rt. (1 m. distant), the 97 arches of the *aqueduct*, which was constructed about 1730 to supply Pamplona with water.

PAMPLONA.

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§ 1. HOTELS, CAFÉ, CASINO, THEATRE, BULL-RING, BATHS, POST OFFICE.

7½ m. *Pamplona* Stat.

Pamplona : Inns : Fonda de Europa, Paseo de Valencia; Fonda de la Plaza: both dirty, but good food—24 to 30 reals per day.

Café : Suizo, near the theatre.

Club : El Casino, over the Café Suizo; visitors admitted 14 days *free* upon the introduction of a member. No English papers.

Theatre small but comfortable.

Plaza de Toros will contain 8000 persons. Bull-fights during the months of July and August.

Baths : There are excellent warm baths near the Paseo de la Jaconera.

Post-office : in the Plaza.

§ 2. HISTORICAL NOTICE.

Pamplona. Pop. 21,478. (Pompeopolis, *Bambilonah*), rebuilt by Pompey 68 B.C. The Moors corrupted its Roman name into *Bambilonah*, hence its present appellation. The city was faithful to its founders, and was therefore slighted by Augustus. It was conquered from the Romans by Euric in 466, and again by the French, under Childebert, in 542. The French again destroyed it in 778 under Charlemagne. The city, however, beat off the Moors in 907, and the Castilians in 1138.

The city is denominated *Muy noble, muy leal, y muy heroica*, and bears for arms a lion rampant with a sword in dexter paw. The town is large, and handsomely laid out with a fine *Arcaded Plaza*. It is the residence of a captain-general (formerly called the viceroy), the see of a bishop, founded in 1130, and it possesses an *Audiencia*.

§ 3. CATHEDRAL.

The Cathedral stands on the upper part of the city (*vide* Street, p. 408) close to the walls. Its plan is both ingenious and novel. It was built in 1397 by Charles III. of Navarre over the older edifice of 1100, which had fallen down. A portion of the beautiful cloisters on the S. side, the chapter-house to the E., and some of the dependent buildings attached to it, belong to this period; they had been built a short time before by Bishop Barbarzana. The W. front is poor, being erected by Ventura Rodriguez about the year 1780. The rest of the exterior is Gothic.* The cathedral is composed of 3 aisles, with the customary choir, as is the fashion in Spain, in the centre: the apse is formed of a receding and 2 advancing angles, a most ingenious and peculiar system. In the centre of the high altar may be seen an ancient image of the Virgin covered with silver

* See Street, "Gothic Architecture in Spain."

plating. It is shown to the public in the afternoon, when the Rosary is said. The *silleria del coro* has some good carvings of saints, patriarchs, &c., by Miguel Ancheta, wrought, it is said, out of English oak. This excellent sculptor lies buried in the cloister. Near the apse are two chapels with good retablos of the 15th centy. At the foot of the ch., to the rt. on entering, are some interesting Romanesque capitals of the older building of the 12th centy. The N. transept door of San Jose has a fine latch-handle ornamented with serpents. Obs. the fine tombs of Carlos el noble and his queen Leonor of Castile, at full length and over-bermiled: the king died in 1426. The *rejas* both of the quire and high chapel are excellent. The burial-crypt of the bishops and canons is under the Capilla de Barbazana. Look at the fine tomb of the bishop in the centre.

Now visit the beautiful cloister, 15th-centy. work: it is most admirably proportioned, covered with rich sculptured ornamentation, and has a great variety of sepulchres. The effect, with the charming central garden, is most picturesque, and far superior to that of San Juan de los Reyes at Toledo. The elaborate entrance-door of Na. Sra. de la Asuncion is very fine, and is covered with ornamentation. Obs. the iron grilles which screen the Capilla de Santa Cruz from the cloister. They were made from the chains of the encampment of Emir Amumenin at the battle of the Navas de Tolosa, 1212. Read the Gothic inscription in this chapel. Near the gate of the "Preciosa," in the cloister, may be seen the tomb of the Conde de Gajes on his war-horse, which was removed in 1813 from Capuchinos. The tomb of General Mina is also there. In the Sala de la Preciosa were celebrated the ancient Cortes de Navarre. A part of the ancient refectory and kitchen of the canons, who formerly lived in a conventual community, is also preserved in the cloisters.

The sacristy, containing the fine treasures of this cathedral, must be visited. The most important is a

splendid Oriental ivory casket, about 15 inches long, covered with carvings of figures, animals, and ornamentation. A fine inscription in Cufic letters runs round it, and it is undoubtedly the most important specimen of Spanish-Arabic sculpture which exists. This casket is dated A.D. 1005, but no satisfactory publication has hitherto appeared of it: it was formerly at Sanguesa, and has only of late years been brought to this cathedral. A fine silver-gilt reliquary, apparently a model of the Sainte Chapelle, beautifully decorated with enamels, a present from St. Louis. Two fine gold and rock-crystal crosses, a present from one of the Paleologos, and some very fine jewels belonging to the Virgin, Spanish 17th-centy. work.

The cathedral library is tolerable: the view from the window is very fine. The Archivo de Contos, now at the Diputacion Provincial, in the 2nd floor of the Archbishop's palace, contains interesting papers relating to the kingdom of Navarre. The traveller will often see, in the parish church of the cathedral and others in Navarre, the ancient custom of offerings of loaves or corn to the manes of the deceased.*

The Gothic churches of San Saturnino, San Nicolas, and Santo Domingo may be visited. They have unfortunately been sadly spoilt by modern additions.

The tutelar of Pamplona is San Fermin, whose grand holiday is on the 7th of July; then *Los Gigantes* (images representing Moors, Normans, &c.) visit the town-hall, dance before the cathedral, and then pay their respects to their patron's image at San Lorenzo. This tutelar, born at Pamplona, went to preach in France, and was put to death at Amiens, Sept. 25th, 303.

§ 4. OLD HOUSES, CITADEL, AQUEDUCT, PLAZAS.

There are many family houses, *casas solariegas*, in Pamplona, which the

* Consult 'Catalogo de los Obispos,' Fr. Sandoval, fol. Pampl., 1613; and 'Historia de la Yglesia de Pamplona,' Gregorio Fernando Perez, 3 vols. 4to., Madrid.

heraldic shields denote; notice especially that of the Espeleta family. In the *Casa de la Diputacion*, are some second-rate royal portraits.

The *Ciudadela* occupies an important military position fronting the river. The works were much strengthened in 1521 by Pedro Machuca, by command of Charles V. It was enlarged by Philip II. in 1551. It was in defending the castle which occupied the site of the former citadel that Ignacio Loyola was wounded (1521). Near the *Puerta San Nicolas* is a chapel, founded 1691, on the very spot: its paintings illustrate the event. During the tedious progress of his cure he conceived and matured the plan for founding his semi-soldier order for the defence of the papacy. In the *fosse* of this citadel, Santos Ladrón de Guevara (one of the first victims of the Carlist struggle) was shot on the 15th October, 1839, for proclaiming Don Carlos at Estella.

The vicinity of Pamplona is of the highest interest to the British soldier. The Duke, after defeating Murat and Jourdan at Vitoria, was obliged to blockade Pamplona, instead of besieging it, in consequence of Sir John Murray's wretched failure before Taragona.

The fountains are well supplied from the noble *Aqueduct*, which was built in a Roman style and solidity by Ventura Rodriguez; the water is brought from the hills of *Francoia*, 9 m. distant. One portion, of about 2300 ft. in length, contains 97 arches of 35 ft. span and 65 in height.

The town is well provisioned; the principal square, *la Plaza Nueva*, now in course of construction, is one of the finest in Spain.

Visit *la Plaza de Abajo*, or market-place, which is well supplied; obs. the town-house, the buxom peasant-girls, *las Payesas*, with their long *trenzas*, and the *Boyna* or *Bereta* cap of the males. The river is crossed by several bridges. The fine trees which adorned formerly the public roads and *alamedas* were cut down and burnt by the Carlists in 1875 during the siege.

The most fashionable promenade is the *Taconera*.

During the Carlist war of 1875-76, Pamplona was bombarded and besieged several times. Some shells fell on the bishop's palace; fortunately the cathedral did not suffer, nor were the Carlists ever able to take the town.

§ 5. EXCURSIONS TO SANGUESA AND LEYRE.

1. A pleasant excursion may be made from Pamplona to Sanguesa, 21 m. by diligence.

Sanguesa. Pop. 3600. At the entrance of the town, near the bridge, is the *Church of Santa Maria la Mayor*, built in the 13th centy. in a Romanesque style of transition. The doorway is covered with sculptures of the highest interest. On each side, resting on the wall, are six life-size statues; those to the l. are the three *Maries* holding books in their hands. On the book held by the central figure is the following inscription—*Sancta Maria Mater Christi, Leodegarius me fecit*, probably the name of the sculptor or architect. The other three figures are St. Peter, St. Paul, and St. Jude. Over the archway is a good representation of the Last Judgment. The church of San Salvador is interesting; it is early Gothic. The Last Judgment is also represented there. The churches of Santiago, San Francisco, and the Carmen, may also be visited.

2. Another interesting excursion which may be made from Pamplona is to the monastery of *Leyre*, 7 m. on horseback, through the picturesque valley of Liedma. The church of *Leyre* is of Visigothic construction; it has been enlarged and converted into a Cistercian monastery. St. Eulogio mentions having visited it in the 8th centy. The portal is Romanesque, 12th centy. Several most remarkable sculptures are embedded in the wall, of the Carlovingian epoch. They are the most ancient and curious which exist in Spain of that time. Inside there are remains of sepulchres of the first kings of Navarre, which have been profaned at different periods.

Under the presbytery there is a crypt, in which there are several remarkable capitals of apparently the Carolingian period. The monastery is destroyed. Opposite, on the other side of the river Aragon, is the castle of Javierre, a feudal construction of the middle ages. St. Francis Xavier was born here; his house has been converted into a church.

ROUTE 164.

TUDELA TO TARAZONA (15 m.), WITH
EXCURSION TO VERUELA, CARRIAGE-
ROAD.

The pleasant drive occupies 2½ hrs. The fine summit of the *Sierra de Moncayo*, 7696 feet high, rises gradually in front out of a rich foreground planted with olives, figs, and vines. [An excursion may be made to the summit of Moncayo. 5 hrs. will bring the traveller to the shrine of "Our Lady of Moncayo," just below the summit, where there is a "Hospederia," which will afford travellers night quarters and food. The view from the summit is superb. On a fine day the whole range of the Pyrenees may be seen. Two hours before sunrise the mountains appear in silhouette of a deep indigo tint against a bright sky. As the sun mounts, the jagged profile fades away, and in its place stands the glittering crest of snow stretching from the Pic de Nethou to the Vignemale.]

7½ m. *Cascante*. Cascantum hangs over the *Rio Queyles*, which is crossed by two bridges. Pop. 4000. The ch., dedicated to the Assumption of the Virgin, was built in 1476 by Luiz de Gramond and Anton Albizturiz; the *retablo*, which is one of the few fine things in these parts, was carved in 1596 by Pedro Gonzalez de San Pedro

and Ambrosio de Vengochea; the three divisions contain subjects from the Virgin's life; her Assumption is by Ancheta. Obs. the Holy Rood, and the statues of St. Peter, St. Paul, and the Magdalen. The *Sagrario* is enriched with the mysteries of the Passion. A pleasant walk under a covered way leads up to an old church, also sacred to *La Santissima Maria*, in which is an image called *La Virgen del Romero*, to which "high place" pilgrimages are made. In Cascante is a mineral spring, which is beneficial in visceral complaints, notwithstanding its ill-omened name, *La Fuente del Matador*.

7½ m. *Tarazona*, Turiaso (Pop. 6000) is a fine old town, rising over a wind-blown plain, and exposed to the blasts of the bleak *Moncayo* in front, and the Pyrenees behind: the trough of the Ebro is often misty and foggy; the general view, however, of the river, backed by the pile of buildings, is fine. Here, in olden times, a handful of disciplined Romans routed a Celtiberian army, led by incompetent chiefs (Livy, xv. 51), as easily as the French did in our own times. Turiaso became a municipium under the conquerors: protected by the Goths, it was celebrated for its steel. It is now the see of a bishop suffragan to Zaragoza.

The Gothic Cathedral has a slim spire of brick, worked in patterns. It stands almost alone, at the upper end of a grass-grown picturesque square, with a fountain in the centre. It was founded in 1235, and restored in 1110 by Alonso I., King of Aragon. The plan is good: it consists of a nave, aisles, transepts, cimborio, &c. The W. end was probably intended for two steeples, one of which only has been completed. The W. front is modern. The N. transept has a large ugly 16th-centy. porch. The *cloisters* were built at the beginning of the 16th centy. by Guillen Ramon de Moncada. Mr. Street describes it as "a remarkable example of very rich brick-work . . . of an extremely uncommon style, and withal very effective . . . The

delicate traceries which give so much character to the work are all cut in thin slabs of stone, let into the brick-work. Of course such a work was not intended for glazing, and was an ingenious arrangement for rendering the cloister cool and unaffected by the sun.*

The arches of the nave are ornamented with carved flowers. The Cimborio was erected by Canon Juan Muñoz in the 16th centy.: "such a curious and complex combination of pinnacles and turrets built of brick, and largely inlaid with green, blue, and white tiles, is perhaps nowhere else to be seen" (Mr. Street). The buttresses are decorated with enormous coats of arms.

The Church of La Magdalena has a lofty brick tower, which rises very effectively against the clear Spanish sky. Its E. outside end "is a valuable example of untouched Romanesque."

The Church of San Miguel (at the further end of the city) is mostly of 14th-centy. work, the N. portal being 13th-centy.

The façade of the *town-house* on the Plaza is enriched with elaborate bassi-relievi of martial processions. The bishop's palace, *Alcazar de Hercules*, has a grand sala, a patio, and gallery with episcopal portraits. Tarazona has a Moorish *alcazar*, two old bridges over the Queyles, and a picturesque weir or *Azuda*.†

[From Tarazona it is 2 hours' ride through beautiful scenery to the *Abbey of Veruela*, the first Cistercian house which was opened in Spain. This monastery has been given to the Jesuits, who have established here a college. It was founded by D. Pedro de Atares, A.D. 1146, and completed in 1151. Twelve monks crossed the Pyrenees

under the direction of Bernard, Abbot of Scala Dei, and established themselves here in 1171. The plain walls and fortified towers with a raised archway in the centre, are backed by a fine hilly outline. The fine W. front of the Abbey Church has a small stone incised X P and A Ω. The exterior of the church is very fine. The interior is simple and massive, with pointed arches and piers, large and well planned. Obs. the altars, especially the *Altar Mayor*, which is arcaded along its front. The chapel to the N. of the N. transept was built by Ferdinand, Bishop of Zaragoza (nephew of Ferdinand & Católico). The *cloisters* are entered by a fine Gothic door from the S. aisle. They date from the early part of the 14th centy., and are interesting examples of the epoch. The chapter-house (on the E. side) dates from the earliest foundation. It is divided into 9 bays, and is low and small, but its general effect is very fine. Obs. the disgraceful manner in which a party of Englishmen have disfigured one of its columns, by cutting their names (date 1860) into the stone.*

ROUTE 167.

PAMPLONA TO ST. ETIENNE DE BAIGORRY,
BY RONCESVALLES. 34½ m.

The journey must be ridden, the carriage-road terminating 3 m. from Pamplona. A horse and guide may be hired for 5 dollars, the guide paying his own keep, and not entitled to any return-money.

Leaving Pamplona, the road crosses the *Rio Arga*, and soon afterwards the *Rio Esteribar* three times.

* For detailed descriptions of this most interesting abbey, see Mr. Street's 'Gothic Architecture in Spain,' pp. 384-389. Read the charming letters from Veruela written by Gaspar Becquer, 'Obras,' and Augustus Hare, 'Wanderings in Spain.'

* 'Gothic Architecture in Spain,' 1st ed., 1865, p. 380.

† Consult 'Gloria de Tarazona,' 4to., Mad., 1708, a book much attacked by Moret and others; also the life of its tutelary, 'Vida de San Prudencio,' Bernardo Ibanez de Echevarri, 4to., Vitoria, 1753.

Huarte. Pop. 600. Through this narrow valley the 3rd division of Wellington's army advanced—July 30, 1813—driving the French to Roncesvalles.

Zabaldica. Pop. 100.

Zubiri. Pop. 120. Leaving this little hamlet, cross a stream near Zizoaín, and another beyond Viscarret, and then descend through the pastoral valley of the *Erro* to

Burqueto. Pop. 320. Here a track branches l. to the Alduides, and another to *Orbaiceta* (11 m.), where were formerly some government foundries.

The road now enters the rich valley of Roncesvalles to

Roncesvalles (*Roscida Vallis*). Pop. 100. There is a small clean *Inn*, where a bed may be had. In this small hamlet with a great name visit the *Augustine Convent*, once a celebrated sanctuary. It is dedicated to Our Lady of the Valley, whose image is held in great repute. Obs. the marble tomb of *Sancho el Fuerte*, and his wife the *Dona Clemencia*, also several curious *relics*, amongst which are two links of the celebrated chain captured at *Las Navas de Tolosa*, which had guarded the Moorish chief's tent, and through which the said *Sancho the Strong* had broken.

It was at *Roncesvalles*, in 778, that the army of Charlemagne, with all his peerage, fell. The invasion of the Peninsula by this great Emperor of the West is involved in some obscurity. It would seem that this arbiter of nations was invited to *Zaragoza*, to settle the dissensions of the rival houses of *Abbas* and *Omar*, just as *Buonaparte* interfered between *Charles IV.* and *Ferdinand VII.* Charlemagne gladly raised the banner of the Cross against the Crescent, for the advancing infidel was then the dread of Europe: hence the religious character given by *Dante* to the crusade—

Dopo la dolorosa rotto quando
Carlo magno perde la santa gente.

But the Spaniards and Moors, Christians as well as Mahomedans, were

little influenced by the sanctity of the *Franc* invaders: nay, their hatred of foreign dictation reconciled all previous differences, which were merged in one common greater loathing of the *Gavacho*, a name said to have then been first applied to the French. In vain did *Alonso el Casto* of *Leon* make over Spain to Charlemagne, as *Charles IV.* did to *Buonaparte*. The noble people rose to a man, and found a leader in *Bernardo del Carpio*, the reputed nephew of *Alonso*; probably both he and *Orlando*, who was slain by him, are, like *Achilles*, the pure creatures of romance, but they truly depict the spirit of the age, and so far are historical. One of the Basque ballads, *Altabizaren Cantua*, is supposed to be of the period itself. Some of the more modern in Spanish are among the finest in any language. The march of *Bernardo* (*Duran*), iv. 154) tells the gathering, the uprising of the nation; the cry (translated) was "*Arm for your independence! Has the Frenchman peradventure already conquered the land? Does he expect a bloodless victory? Never. It may be said of the Leonese that 'they die, but never that they surrender.'*" The enemy were assailed on every hand; their retreat was cut off, and the whole army all but exterminated.

Through this celebrated valley our Black Prince led his legions—February 1367—to the victory of *Navarrete*. At *Roncesvalles* *Don Carlos* was proclaimed king, Oct. 12th, 1833, by *Eraso*.

The route now ascends the valley of *Alduides*, to *Saint Etienne de Bagnory*. (See *Murray's Handbook for France*.)

ROUTE 169.

PAMPLONA TO LOGROÑO. 47½ m.

This route was formerly one of the grand lines taken by pilgrims on their way to Santiago, and owes its well-kept *diligence-road*, bridges, hospitals, and accommodations, to pious benefactors who wished to facilitate the progress of the devout.

Leaving Pamplona, the road skirts the citadel and the villages of *Zizur-Menor* (l.), *Zizur-Mayor* (rt.), *Gazolas* (rt.), and *Galar* (l.) to

Astrain. Pop. 270. Near this village is the sanctuary of *La Virgen de la Rentega*, which is much visited by the neighbouring peasantry.

Legarda. Pop. 400. Here is a decent *Posada*.

Puente de la Reina. Pop. 3100. Inns: Two *Paradores*, decent. Here a good wine is made. The Convent of *San Juan de Crucifijo*, originally belonging to the Templars, may be visited; it contains the tomb of the grand prior, Juan de Beaumont. The promenades are pleasant.

Mañeru. Pop. 1100.

Estella. Pop. 5800. Inn: *El Parador*, decent. This ancient city, the capital of its *Merindad*—is built on the Ega, which is here joined by the Amescua. They are both good trout-streams. Visit the ancient Church of *San Pedro de la Rúa*, a beautiful Romanesque building. The fine capitals must be noticed. The Gothic churches of *San Miguel* and the *Santo Sepulcro* are worth a visit. In the *Rúa de San Pedro* are several interesting houses of the middle ages. Obs. the palace of the Duke of Granada, now the prison, an interesting specimen of *mudejar* architecture. The brickwork is fine. Obs. the curious carving, representing a tournament. The *Alameda* is beautifully laid out, being shaded by walnut-trees. The

Paseo de los Llanos is also an agreeable promenade. [2 m. distant from Estella is the once famous Benedictine monastery of *Ihrache*, where formerly many early books were printed, especially the curious 'History of the Benedictine Order,' by Ypea. The church, an elegant building in the early pointed style, was restored 1865-1875 with intelligence by an English architect, who established a hospital of the Red Cross in the monastery, and built an amphitheatre in the garden of the convent for surgical operations. The cloisters, which are late Gothic, are interesting. An excursion may be made from here to the village of *Igurruiza*. From the summit of the enormous *Sima*, which discloses a crevice 150 ft. in depth, were thrown the spies, by order of the Carlist chief, Samaniego. The perpetrator of these horrible punishments, unworthy of a civilised nation, Jargon, was shot on the same spot.] Estella was the head-quarters of Don Carlos during the war of 1870-76. It was called 'La Ciudad Sagrada,' and was never taken by the government troops.

The road continues through the *Valle de Araquil*, where the Carlist Zumalacarrqui defeated the Christino forces, commanded by Valdes.

Los Arcos. Pop. 2100. This is one of the hill-fort cities defended by a castle and a *torre del homenaje*.

Viana. Pop. 2900. This ancient city was founded by Sancho el Fuerte, in 1219. The Church of *Santa Maria* is a fine edifice: ascend its tower for the fine view over the surrounding plains.

The road descends from Viana, and crosses the Ebro by a fine stone bridge.

Logroño. See Rte. 160.

ROUTE 170.

PAMPLONA TO SAN SEBASTIAN. 48½ m.

This carriage-route passes through the following villages and towns.

6½ m. *Erice*.

3 m. *Iruzun*. A rte. here branches l. to Vitoria. Soon the defile of *las Dos Hermanas* is traversed, and then the pleasant valley of Larraun to

6½ m. *Lecumberri*. Pop. 300.

8 m. *Betelu*. Pop. 675. Here is an *Establecimiento*, supplied with sulphurous water, where skin-diseases are advantageously treated.

2½ m. *Arriba*. Pop. 500. The river *Aspiroz* waters the adjoining plain.

½ m. *Atallo*.

6 m. *Lizarza*. Pop. 650. Its *Parroquia* contains a fine retablo. The picturesque road crosses the *Oria* between Lizarza and Tolosa.

4½ m. *Tolosa*. See Rte. 1.

Hence the rly. can be taken to

11 m. *San Sebastian*. See Rte. 1.

Miguel de Excelsis, once a place of pilgrimage in great repute. In this church there is a splendid retablo of Limoges enamel, of the 12th century. The centre is occupied by a seated figure of the Virgin, with the Infant Saviour in her arms. On each side are figures of the Apostles. The heads of the figures are in high relief. This retablo stands on the altar of the old primitive Romanesque church, which is built over by the present building.

On the road from Huarte to San Miguel is the interesting Romanesque church of Santa Maria.]

Echarri-Aranas Stat. Pop. 1100. The *Peña de Beriain* is seen to the rt. The surrounding country is watered by several streamlets.

The rly. now traverses a picturesque and fertile country. Obs., in the distance, the chain of the *Sierra de Urbasa*.

Alsasua Junct. Stat. See Rte. 1.

The remainder of the route to *Bayonne* Stat. is described in Rte. 1.

ROUTE 172.

PAMPLONA TO BAYONNE BY SORAUREN.
CARRIAGE-ROAD. 62 m.

The road leaves Pamplona by the *Puerta San Nicolas*.

Villava. Pop. 580. This little town, built on the banks of the *Ulzama*, has an important paper-factory, and an ancient monastery.

Vinarrea. Pop. 200.

Sorauren. Pop. 230. The vicinity of Pamplona is of the highest interest to the British soldier. The Duke, after defeating Joseph and Jourdan at Vitoria, was obliged to blockade Pamplona, instead of besieging

ROUTE 171.

PAMPLONA TO BAYONNE BY ALSASUA.
RAIL. 96½ m.

2 trains daily, in about 7½ hrs.

The rly. makes a great sweep after leaving Pamplona.

Zuasti Stat. After leaving this stat., the river *Araquil* is twice crossed, and a tunnel is passed through to

Iruzun Stat.

Huarte-Araquil Stat. Pop. 700.
[Near Huarte is the *Sanctuary of San*

it, the consequence of Sir John Murray's wretched failure before Taragona. Suchet was thereby left at liberty to co-operate with Soult, and fall on the English flank, but this he was prevented from doing by the usual jealousies between rival marshals. On the 23rd July, 1813, Soult crossed the frontier, having had every possible advantage in choice of time, easy communications, and an overwhelming numerical superiority: he judiciously poured his greatest force on our weakest points, and attacked Byng and Cole at Roncesvalles, who fell back on *Zubiri*, while Drouet, with 20,000 men, was arrested a whole day at the *Maya* pass, by Stewart with only 1500: the Duke, who was absent at San Sebastian, setting the blunders of others to rights, only heard of the French advance on the night of the 25th. Picton and Cole had retired on Pamplona, and were posted between *Sorauren* and *Zaballica*; had the French pushed on at once, Pamplona must have been relieved, and the Duke's advance into France arrested: the enemy's hesitation induced "Fighting old Picton" to stand firm, and thus precious time was gained, and the Duke arrived on the 27th; he had ridden from the *Bazan*, almost alone, when he reached *Sorauren*, and saw at once the real state of things; he pencilled a few wizard orders on the parapet of the bridge, and then galloped up the hill, the French entering the village, "luckily," as he said, "about two minutes" after he had left it. On what trifles do the destinies of nations turn!

The Portuguese brigade, on beholding the Duke ride up, felt fully the inspiring influence, and shouted, *Allá van treinta mil hombres*; such was their estimate of the value of a real "Head," the thing wanting in Peninsular camps and councils. The British army responded with that true English cheer, the certain omen of victory; whereupon the Duke, who could see Soult, remarked, "He will hear that cheer, and, from caution, will hesitate attacking: this will give time for the 6th division to arrive, and I shall beat

him." Having made his dispositions, he amused himself with reading the newspapers. Accordingly, Soult, although commanding 25,000 French, hesitated to attack 16,000 English, and thus lost a day, which, as usual lost him.

The next morning, while the Duke was writing to Graham, Soult attacked in force; then the pen was thrown down for the bayonet, and the assailants were repulsed at every point—the 40th, 7th, 20th, and 23rd, charging the superb French masses no less than four times each; Soult gave way, and fled with Mons. Foy, abandoning their almost impregnable positions. The Duke, when he had "settled" Soult, quietly resumed his letter.

Ostiz. Pop. 220.

Olaqué. Pop. 290. The road now traverses a country planted with fine oaks and chestnut-trees. A track strikes off at the rt. to Roncesvalles; to the l. is Lantz, where the 7th division beat the French, at the same moment that the 6th division defeated them at *Sorauren*; the Spaniard Morillo co-operating by keeping out of the way, on the hill of Santa Barbara, that patroness of Spanish artillery preserving him in safety! The wild mountain-road now enters the *Venta de Arraiz*, a roadway cut through the rock.

Almandoz. Inn: El Parador, decent. Pop. 450. Here are several ferruginous springs. The country around is one vast beech-wood. A ravine is crossed by a three-arched bridge constructed of marble; afterwards the river *Marín* is crossed to

Muguiri. Pop. 300.

Arrayoz. Pop. 290. The river *Bazan* flows through this fertile neighbourhood.

Irurita. Pop. 920. This ancient town was once inhabited by noble families, as is evident from the numerous armorial bearings carved on the house-fronts.

Elizondo. Inn: Fonda de Esteban Fort. Pop. 1111. This is the central and chief place in the valley of *Bazan*, the richest territory of Navarre. The inhabitants of this valley are hospi-

able, and laborious and skilful cultivators of the soil. Its population is about 8000. It is 24 m. in extent from N. to S., and 14 m. from E. to W. Ascend the *Puerta de Maya*: from this lofty eminence the country towards Bayonne is displayed as on an opened map. Here the English army cheered when they caught sight of France, like the victorious troops of Hannibal, when they beheld from the Alps that Italy which they were about to invade. But their courage was cooled by the necessity of guarding these bleak and exposed heights, during the long delay occasioned by the siege of Pamplona. This important pass was held, July 25, 1813, by Gen. Stewart, at the moment when Soult attempted to relieve Pamplona. In the town, obs. the square tower of the church, with its four clocks, terminating in a cupola; also an old building called the *Palacio de los Gobernadores*, and the *Hôtel-de-ville*, a square building of the 17th centy., ornamented with wooden medallions in the form of imperial eagles, with the arms of the valley carved upon the façade.

Elretea. Pop. 350.

Maya. Pop. 491. From hence the road ascends by the *Col de Maya*, the scene of a bloody combat between the French and English in 1813.

Urdax. *Inn*: Posada de la Toreta. Pop. 596. Obs. the curious old church, black and solid like a feudal fortress; it was formerly the chapel of the monastery of San Salvador, and is still inhabited. At Urdax, Vincente Moreno, of Torrijos infamy (see Rte. 106) was murdered, Sept. 6, 1839. His

death, according to the letter of his aide-de-camp, Antonio Acena, was a premeditated crime. Moreno, after the crowning treachery of Marato, retreated to the French frontier with his wife and family. During a delay occasioned by the failure of a promised escort, he was shot and bayoneted by some soldiers of the 11th battalion of Navarre, in the presence of Mendoza, their officer. It is said that he prayed for a confessor and a short grace. "Kill me to-morrow; let me live to-day; but half an hour!" "Die!" exclaimed his executioners; "such mercy as you showed to Torrijos shall be shown to you!"

The road traverses the l. bank of the Nivelle, and crosses it by the bridge of Daucharinea, which forms the boundary between France and Spain; thence to

Ainhoue. Pop. 750. The first French village.

Ezpeleta. Pop. 1500. Near here, at Larrasor, is an ecclesiastical college.

Ustariz. Pop. 2450. The birth-place of Count Garat, celebrated in the annals of the Revolution; he is buried in the cemetery.

Before reaching Bayonne, the road passes the ruins of the *Palace of Marrac*, built by the widow of Carlos II., but which from caprice she never inhabited. In this place Napoleon I. obliged Ferdinand VII. to sign the act of abdication, by which he renounced all future right to the crown of Spain.

The road enters Bayonne near the railway station.

Bayonne. (See Rte. 1.)

SECTION X.

THE BALEARIC ISLES.

THESE islands form a little archipelago on the Mediterranean coast; lie at an average distance of 85 miles from the S.E. coast of Spain. principal islands in the group are Majorca (or Mallorca), Menorca, Formentera, Cabrera, Dragonera, Conejera, &c., the surface area of the being about 800 square miles, and the total population (in 1878) 288,747.

In very ancient times these islands were divided by the traders Rhodes into two groups—the Balears and the Pithyusa. The former is derived by some from Baäl, a Phœnician god said to have been worshipped here, also from Balea, one of the companions of Hercules, or more probably from βάλλειν, to throw at or cast, from the skill of the inhabitants in the sling. This group was also called by the Greeks *Gymnesia*, because their wild inhabitants fought naked. The other group, comprising smaller islands, Pithyusa, was so called from the pine-forests which clothed their hills.

Placed between Spain, Italy, France, and Africa, the Balearics were successively in possession of the Greeks, Carthaginians, Romans, Visigoths, and Arabs, being alternately the prey of whichever country happened to be the strongest at the time. About 406 B.C. the Carthaginian general Hamilcon and Hammon, landed and founded several colonies, employing native slingers side by side with the famous Iberian cavalry and Celtic infantry. After the third Punic war, the islands were conquered by the Romans, under Q. Cæcilius Metellus, who was consequently styled “Balearicus”; new colonies were then established, and the whole region became part of Citerior Spain; in 798, after being ruled in turn by the Vandals and Goths, they shared the fate of the mother country by falling into the hands of the Moors, under whom they attained the height of their prosperity.

In September, 1229, Don Jaime I., King of Aragon and Count of Barcelona, united the islands to his own kingdom. He sailed for Palma from the port of Salou near Tarragona, with a fleet of 150 galleys, and 18,000 soldiers. After encountering a severe storm he landed at Palma, which fell after a desperate resistance. The independent kingdom was finally merged in the dominions of the Aragonese crown under Pedro IV., and with it became part of Spain.

It is the opinion of geologists that, at the time when Africa and Europe formed one continent, the Balearics were part of the present Sicily.

* Vide Miguel de Vargas, ‘Descripciones de las Islas Pitiusas y Balearicas;’ Laurent, ‘Suite d’un Voyage d’Hist. à l’île de Majorque;’ Dodd’s ‘Three Weeks in Majorca;’ London ‘Mallorca,’ by L’Hérault, in ‘Recuerdos y Bellezas de España;’ ‘Noticias Historico-Lingüísticas,’ Bover, Palma, 1864; ‘Diccionario de la Acad. de Bellas Artes de Mallorca,’ Marmora’s ‘Geological Remarks on the Balearic,’ vol. xxxviii.; Bourry’s ‘Resena Geol. de la Isla de Mallorca;’ ‘Revista Minera,’ vol. iii., p. 174; ‘Los Talarots de Menorca,’ Banderet Duro, p. 184; ‘La Academia,’ 1877; Rafael Oleo y Quadrado, ‘Historia de Mallorca,’ Archduke Louis Sauvour of Austria, ‘Die Balearen, mit Worten und Bildern gezeichnet,’ 1874. A volume by Mr. Bidwell, long British Consul, published 1876, may also be consulted.

peninsula, and constituted the prolongation of the range of hills which traverses the province of Alicante, ending at the Mongo Hill and Cape San Martin; and that they were first separated by some violent dislocation, and were gradually further severed by marine convulsions. The soil, particularly that of Majorca, is about the most fertile in the world. The chief produce is corn, wine, oil, flax, hemp, fruit, shoes, and soap for the Havanna, and some silk. Orange, lemon, and date-trees are very plentiful, though the latter (which has given its name to the capital, Palma) is not now so much cultivated as it was by the Moors. Except in the centre of Majorca and the southern part of Menorca, the islands are hilly and scantily watered, the principal stream being the *Riera* at Palma.

The climate on the whole is relaxing, but in winter and spring it is very agreeable; in the neighbourhood of Palma and Soller it is the most temperate in Europe, but in the northern part of the island of Majorca it is windy, damp, and cold, and at Alcudia, owing to the vicinity of marshes, ague is prevalent. Alcudia is the seat of the coral-fisheries. The marshes are now drained by an English company and cultivated. Alcudia supplies the Barcelona market with land-turtles and fish, and all steamers from Port Mahon to Barcelona stop at this port. Snow is very rare, and the heat in summer is seldom excessive, being tempered, as in other islands of similar dimensions, by the sea-breezes.

The people are robust, the women graceful in their appearance, and pleasing in their manners. They are honest and hospitable, but not enterprising or progressive, having retained much of the primitive character of their Moro-Aragonese forefathers. Their dress is picturesque. The men wear wide Moorish breeches, *calzas* (the Greek *birrete*), open-breasted silk waistcoats, called *guarda pits*, black or white stockings and rough leather shoes, black cloth jackets, *el sayo*, a coloured sash, *faja*; a motley kerchief tied like a turban round the head generally completes their attire, though the Aragonese broad-brimmed slouch hat with tassels may be occasionally seen. The costume of the women is less striking: it consists of white lace or muslin stomacher, *rebozillo*, and a low black merino or silk bodice, trimmed with metal buttons or tastefully-arranged silver chains. The hair is worn loosely on the back.

The islands have given birth to several men of note, amongst whom may be mentioned the learned Raymond Lully, the antiquary Cardinal Despuig, the sculptor Juan de Marz, the painters Mezquido, Ferrando, and Bestard, the missionary Serra, the cosmographers Jaime Ferrer and Señor Valsequa, and the mediæval architect Jaime Fabre.

The islands constitute a captaincy-general, the seat of which is at Palma; a civil *provincia* of the 3rd class; an Audiencia; a naval department; and they are ecclesiastically divided into three dioceses, of which the sees are Palma, Mahon, and Iviza. There are 37 towns (villas), 31 villages, 66 parishes, and 14 charitable establishments.

Game, such as partridges, *becca-figos*, and wild-ducks abound, and cranes (which are mentioned by Pliny) are numerous. On the coasts many fish are caught, including a sort of whitebait, *aladroch*, *alatza*, &c.

Majorca or Mallorca, the principal of the Balearic Isles, is about 100 miles from the coast of Spain, and 150 from Algiers, and is situated between Iviza and Menorca. It is gaining in importance, and the trade with the Havanna is increasing daily. Its length is about 40 miles, and its breadth nearly the same; its population is 180,000. A chain of mountains running from N.E. to S.W. divides the island into two parts. The coast is somewhat steep and abrupt on the W. side, but everywhere else it is low and sloping towards the sea. The chief port is that of Palma (more secure, but

much neglected, is *Porto Pi*, close by); the second in importance is *Soller*, but it is insecure, and exposed to N. and N.W. winds. The other principal cities, besides Palma, are Manacor, Alcudia, Inca, and Porreras. The *Riera* rises near Puigpuñente and falls into the sea at Palma. There is another small river in the island, and a number of large brooks which descend from the mountains. The pug-dog abounds in these islands, and is to be met with in all its purity.

The manufactures of the island are now unimportant, consisting of silk and woven goods, cloth, &c. The island was, however, once famous for its pottery. The Majolica pottery was known at a very early date. The principal manufactory in the 15th centy. was at Inca. The clay found at *Puigpuñente* and *Esteliches* is still held in great estimation by potters.

The Mallorquin dialect resembles the Catalan, although many Italian words are used, and the pronunciation is *softer* than at Barcelona.

Menorca, the second largest island, is 24 miles distant from Mallorca. The land rises gradually by gentle undulations to near the centre, where *Monte Toro* attains a height of 4800 feet. Menorca was in the possession of the English from 1708 to 1756, when the French took it from us. It was subsequently retaken, but again attacked by the French in 1782, and, after a protracted defence under General Murray, retaken. It was ceded to Spain in 1802, in accordance with the provisions of the treaty of Amiens. The chief cities are Port Mahon and Ciudadela. The population may be estimated at 36,500 (1878). Game of all sorts abounds.

Iviza (or Yviza) is 40 miles distant from Mallorca. It was called by the Romans *Eburus*, and by the Moors *Jevitzah*. The only town of any size or importance is Iviza. Pop. 5800. There are no roads. Much salt is produced by evaporation, as in the neighbourhood of Cadiz.

Formentara, the fourth island in size, lies at a distance of 6 m. S. from Iviza. Its name is derived from *Frumentum*, from the excellent corn which the island produces. The small population—1700—lies scattered over the country.

Cabrera—*Goat Island*—is an almost uninhabited tract of land 3 m. broad by 4 m. long. Here 8000 French prisoners were placed by the Spaniards after the capitulation of Bailen in 1808, when, owing to the absence of provisions, more than half the number perished from hunger.

Dragonera is an almost deserted island, where flamingoes and wild-fowl abound.

Conejera—Rabbit Island, as its name suggests—swarms with rabbits, hares, and game.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
180 Barcelona to the Island of Majorca and Palma. Steamer. Excursions from Palma.	545	181 Barcelona to the Island of Menorca and Port Mahon. Steamer. Palma to Inca and Sineu for the Port of Alcudia. Rail	549

ROUTE 180.

BARCELONA BY ALCUDIA TO THE ISLAND OF MAJORCA AND PALMA. 135 m.

By excellent steamers from Barcelona every Wednesday and Friday, at 4 P.M., in about 18 hours.

The Wednesday steamer lands the passengers for the island of Majorca at the port of *Alcudia*, the Friday steamer proceeds direct to Palma. Fares, 1st class, 160 reals; 2nd class, 120 reals. From Valencia to Palma every Sunday at 2 P.M. in 17 hours, and on Tuesday, via Alicante (and the island of *Iviza*) at 2 P.M. in 26 hours.

Barcelona. See Rte. 136.

The sail is generally a pleasant one, the excellent English-built steamers being provided with every accommodation.

As the steamer approaches Palma, the picturesque shores of *Deja* come first in sight, followed by the rocks of *Valldemosa* and *Banallufar*. Steaming onwards, *Cape Grosser* and *La Dragonea* are seen to the l., and *Santa Ponza* rises in the distance in front. The beautiful bay is now entered, leaving the Capes of *Figuera* and *Enderrocal* on the rt., and *Cape Blanco* on the l. Obs., on entering, the Fort of San Carlos, and the Moorish-looking signal-tower, built in 1229 by order of Don Jaime.

To the rt. is *Porto Pi*, the castle of *Belver*, backed by the city of Palma.

135 m. *Palma* (or *Balma*). *Inns*: *Fonda del Vapor*; *Fonda de Cuatro Naciones*. *Casa de Huespedes*, the [Spain.]

best place to go to; *Casa de la Rafaela*, *Calle de la Piedad*, No. 51; *Portico de Santo Domingo*, clean and reasonable. The hotels are very inferior to those on the mainland, the usual charge is 24 r. a day.

Casino: *Circulo Mallorquin*, visitors admitted.

Cafés: *Gran-Café*; *Café de Juana Maria*; *Café de Bartolo*, in *Paseo del Borne*—the ices made there are most excellent. Palma is famous also for its pastry; the *Ensaïmadas* are very good. Taste the sausages of this locality—*Sobresasadas*.

Theatre: *Teatro del Principe de Asturias*, between the *Borne* and *Rambla*; *Circus*.

Tramway from the railway station to the Port.

Steamers leave Palma for Menorca, touching at *Alcudia*, twice a week.

H. B. M. Vice-Consul: B. Constant Esq.

Post-Office: in the *Calle San de Bartolomé*. Open until 2 P.M. Letters for Spain and England leave four times a week, viz., on Sundays, Tuesdays, Thursdays, and Saturdays.

Telegraph-office: at the *Gobierno de Provincia*, open day and night. Telegrams to England, &c., by the submarine cable.

Plaza de Toros—will seat 9500. Bull-fights are given only four times a year.

Palma, the capital of the Balearic Islands. Pop. 53,239. Bishopric suffragan to Valencia, and residence of the Captain-General. The first impression of the town is very striking. It rises like an amphitheatre on the slopes of the S.W. portion of the island,

facing the bay, which is 20 kil. long by 25 deep, between Cape Figuera and Cape Blanco. The pinnacled turrets of the Lonja are seen behind the walls, and more to the rt. the cathedral with its flying arches, its two pinnacled towers, and the deep buttresses of its S. front, a fairy fabric, rising Venice-like out of the sea. Here and there may be seen tall palms rising amidst cupola-shaped belfries, and the terraced roofs of houses standing out in masses against the hills and sky. The streets are mostly narrow, winding, and ill-paved: the houses retain many Moorish features; they are generally low, consisting of three storeys, the upper one an attic (called *porche*), and a projecting roof.

Visit first the Cathedral. This noble building was erected by order of Don Jaime in 1230, on a site near the *Puerta de las Cadenas*. The architect's name is unknown, although the celebrated *Maestro de Obras*, Jaime Fabre, was probably engaged on some portions of the building. The High Chapel was completed in 1232, on Don Jaime's third voyage to the islands. In July, 1343, King John Pedro decreed the erection of "La Seo," which was completed, in 1601, with money collected by the clergy. The style is Gothic, with picturesque later additions. The exterior is massive and grand, the S. façade being the finest. Its fine doorway "*del Mirador*" dates from the year 1389, and is the work of Don Pedro Morey (ob. 1394). Obs. the sculptured Apostles, Prophets, and angels playing on musical instruments, and the figure of Christ, which ornaments the key-stone. The spandrels of the doorway are sculptured with two subjects from the New Testament—the Lord's Supper, and the Eternal Father with Christ and angels, both by Juan de Valencienno (1393-97). The W. door is inscribed "*non est factum tale opus Universis regnis 3 Renum Cap. x. 1601.*" The escutcheon of Mallorca quartered with the bars of Aragon, gules on or, a castle on the sea, and a palm, ornament the shaft of this doorway. The N. doorway is in a square tower, with long

pointed windows, and openwork balustrade. The width of the interior of 3 naves is 190 ft., including the chapels: the length from the high altar to the door 247 ft.; the height about 147 ft. The rose-windows and painted glass by Francisco Sacoma are very fine. Notice also a fine silver *Custodia*. The *Capilla Real* is the oldest portion of the edifice; it was originally constructed as the place of sepulture of the kings of Mallorca. Obs. the black marble tomb of Don Jaime II., 1779. The Moresque wooden gallery, formerly richly gilded, should also be noticed. The *Capilla de Corpus Christi* is the tomb of Torella, first bishop of Mallorca (ob. 1266). The *Capilla de San Martin* contains war trophies and shields. The *Sacristia de la Capilla N. S. de la Corona* contains the Gothic tomb of Bishop Galiana, carved in relief, representing priests bewailing his death, whilst his soul is being carried away by angels. The *Capilla de los Salas* contains the tomb of General de la Romana (1811), a hero of the Peninsular War. Obs., in the *Cora*, the upper row of walnut stalls carved with Scriptural subjects. The pictures are by Sacchi. The statues of San Bruno and San Juan are by Ferran. The Gothic *Sala Capitular* contains the tomb of Bishop Muñoz (ob. 1447). The stained glass is superb. Obs. the interesting old glass chandelier formed of small lamps.

Visit the fine old *Palace*, now *Capitania-General*. The Moorish façade must be noticed, and some of the doorways. Enter the elegant Gothic chapel of St. Anne, which was founded by Jaime II. when he rebuilt the Alcazar. In the sacristy there is a splendid Gothic silver casket, one of the finest specimens of silver work in Spain. Ask also to see the vestments and remarkable altar frontal. The Chapel of Los Pelagres is fine—it was built for and belonged to the company of Wood-dressers. Ascend the Torre del Angel, the view is superb. To the S. the fine bay, to the right the castle of Bellver, and to the left the rocky and Island of Cabrera. The spires of the cathedral, numberless convents and

churches, and fine palms and gardens which surround Palma, give the town a very marked Oriental character.

After leaving the Cathedral, visit the *Church of San Francisco* (begun in 1281), and obs. the belfry-tower, the fine Gothic cloister, and the Gothic tomb of Raymond Lully (1492), upon which lies his effigy carved in alabaster.

The *Church of Santa Eulalia* (built in 1250) is Gothic; it contains some paintings by Sacchi and Mezquida.

The *Casa Consistoriales* is 16th-century work. The upper gallery is very fine; it is supported by cariatides and festoons. Obs. the portraits of Mallorcan worthies and a "San Sebastian," attributed to Van Dyck. Obs. the armorial bearings of the *Buonaparte family*, who were of Mallorchesse extraction. Hugo Buonaparte (or Bonaparte) first went to Corsica in 1411 as Governor of that island, which then formed part of the kingdom of Aragon. The arms consist of a spread-eagle, stars, and lion rampant. Notice also the early charts and rare MSS. which this *Town-hall* contains.

The picturesque *Louja* (Exchange) is Gothic, one of the finest buildings in the island. The site was given by Don Jaime in 1233. The building, however, was not commenced until the year 1426, nor completed until 20 years afterwards. The architect's name was Sagraera. In plan it is square, being flanked by four octagonal towers. Obs. the fine Gothic windows and doorway. The groined roof is supported within by four elegant fluted pillars connected by arches, the key-stones of which are carved with angels. The floor is of black marble. This building has been much improved since the sea-walls have been pulled down. The pier is being constructed, and great works are projected to improve the town.

There are several interesting houses of the 16th centy., with circular porticoes, and ajimez windows. Obs. particularly those in the *Calle de la Virgen de la Teta*, and *Plaza de San Antonio*; also the houses of Vivot, Torella, and San Simon in the *Calle de San Jaime*,

and that of Buonaparte. Visit also what remains of some Moorish baths outside the town.

Amateurs of pictures may see those at the *Academia del Bellos Artes*. A Saint Sebastian, by Mezquida, and some early Spanish pictures of the school of Valencia on panel are the most remarkable.

The private gallery of the Conde de Montenegro may be easily seen on applying to the Administrador. The best pictures are, Nos. 41, 43, two paintings on panel of the 15th centy., by the Flemish artist G. Bosch (Bois le Duc); No. 71, Portrait by Van Dyck; No. 80, Saint Anne and the Virgin; No. 122, Female Saint, Myrævelt, very fine; Nos. 134, 143, St. Anthony, and St. Nicolas de Bari, part of an early retable; 142, Juan de Juanes, St. Michael and other saints, fine; 145, Van Dyck, Portrait of Rubens; 149, Zurbaran. The Virgin Mary, charming in simplicity and colour; Nos. 55, 56, 57, 114, 115, 116, Gothic paintings on panel, which represent the miracles of St. Anthony and St. Nicholas; No. 174, St. Francis, Murillo. Obs. also Nos. 12, 21. Two fine tapestries by Gio Simonet, 1711.

The library contains several interesting MSS. Ask to see a volume of *Oficio de la Virgen*, 15th centy., covered with fine illuminations, and a very remarkable geographical chart, drawn up by *Gabriel de Valsequa* in 1439. At the back is the following inscription, which would lead one to suppose it belonged to Vespuccio. *Questa ampia perse di Giografia fu pagata da Amerigo Vespucci cxxx ducati d'oro di marco.*

Notice in the streets the *Chuetas*, descendants of the "Anusim," i.e. Hebraicæ, "the compelled," or Jews forced to become Roman Catholics during the reign of the Reyes Catolicos. Notice their faces. They occupied formerly part of Palma's *La Chuetaria*, but are now allowed to live anywhere. Many of them are jewellers, and by their industry and commercial qualities have gradually bought up much of the best lands of the island.

The *Rambla* is a pleasant prome-

nade. The ramparts command a charming view over the bay.

Excursions from Palma.

(1.) *To the Castle of Bellver.* This picturesquely placed fortress is 2 m. distant from Palma, and stands upon a height. It was erected (1309) by Pedro Salva at the command of Don Jaime II. Ascend its highest tower—*la Torre del Homenaje*—for the view, and descend into its state dungeon, *la Hoya*, where Jovellanos was imprisoned. The *patio* is a chef-d'œuvre of its kind.

(2.) *To Valldemosa* 10 m. from Palma. This two hours' drive, by an excellent road through striking mountain scenery, passes an old *Carthusian Convent*, founded in 1400 by Don Martin, and consecrated 1446. Here Georges Sand is said to have composed 'Spiridion.' Here also Jovellanos was confined, previous to his incarceration in the Castle of Bellver. Obs. the fresco paintings by Fray Bayeu, a Carthusian friar. Valldemosa (Pop. 1000) is itself a small and uninteresting town, destitute of good hotel accommodation.

The Austrian Archduke Luis Salvador has rebuilt the ancient chapel of the convent, and arranged the gardens around it in the most charming manner. Near it he has built a house for himself, and an *Hospederia*, where travellers are invited to stay the night, gratis. On a fine large rock, looking out on the sea, the Archduke has built a small temple, which is to contain the statue of Raymond Lully.

(3.) *To Manacor and its Grottoes and Artá*, by daily diligence, 40 miles. The first village passed is *Algida*, and the second *Montuir*. The road is excellent. Manacor (Pop. 12,700) is the second largest town in the island. Two hours' walking from Manacor will bring the traveller to *la Cueva* (the grotto), the entrance to which faces the sea. These caves are magnificent. Engage a guide (usual fee 10 reals). The approach is steep, steps being cut in the limestone rock before the entrance is reached. The natural

portal of the cave is some 150 feet high. The stalactites in the deeper recesses are very beautiful. The chambers of the cavern have each its distinctive name: the "Hull of the Organ" is so called from the curious stalactite pillars resembling organ-pipes, which, when struck, vibrate with sound like musical stones. The "Hall of the Virgin," the "Baptistery," &c., are so called from the fantastic shapes thought to resemble the Virgin, a baptismal font, &c. A third cave has lately been discovered underneath these.

Geologists who visit Manacor should also go to the *Cala del Homo Mort*, where fossils are found embedded in the limestone rock. Indeed the immediate vicinity is full of fossil remains.

Artá. Inn : Fonda Grande. In the *Parroquia* is a copy of the Transfiguration by Raphael, executed by the Malloreschese artist Mezquida. The neighbouring convent of Bellpuig may be visited by the ecclesiologist. Near Artá the antiquarian may visit some ancient *tumuli* placed near a former oak forest.

(4.) *To the Château of Raja*, 7 m. by diligence to Soller. Obtain card of admission from the administrador of Count de Montenegro, the owner. The château contains an interesting collection of Roman antiquities, most of which were excavated by Cardinal Despuig (an ancestor of the present proprietor) at Ariccia, near Albano. Mr. Hamilton, a Scotch antiquarian, had previously made extensive excavations on the same spot, without result. Amongst these antiquities, obs. particularly, in the Hall, a Caligula, a Silene, an Esculapius, a Cupid, a bronze Deer, a fine head of Augustus Cæsar, an Alcibiades, and an Apollo Saurecton; also a Diogenes, larger than life; an Apollo in marble, said to be by the sculptor of the "Belvidere;" a fine group, "Hippolytus engaged in the chase," and a fine Bacchus: these four having been found near Rome, and added to the collection by the cardinal. In a small adjoining room are kept the fine coins and bronze statuettes.

A fine view is obtained from the *Mirador*, which occupies a pleasant position in the midst of the aloes, cacti, and palms which adorn the beautiful garden.

(5) *Palma to Inca and Sineu*, by Alaró and Benisalem for Alcudia. Three trains daily. Diligences meet the train for the Port of Alcudia, where travellers are recommended to embark on their return to Spain. Alcudia is the great centre of the extensive works carried on to drain and cultivate the marshes by an important English company. Sea-reptiles of all sorts, and turtles in great abundance, are found at Alcudia; and there is also excellent coral-fishery.

Palma Stat.

2 m. *Pont d'Inca Stat.*

2½ m. *Mazzalai Stat.*

3½ m. *Santa Maria Stat.*

2 m. *Alaró Stat.*

1½ m. *Benisalem Stat.*, famous for its wines.

8 m. *Lloseta Stat.*

1½ m. *Inca Stat.*

This line is much frequented on Sundays and holidays by the inhabitants of Palma, who spend the day at Inca and other villages on the road, which are well provided with eating-houses, &c.

(6.) *Excursion to Soller*, 20 m. Diligence daily, in 4 hours.

The excellently engineered road winds through the fertile plain to *Buñola*, Pop. 2500, thence by *Escorca*, and the rich valley of Soller to *Soller*. Nothing can exceed the beauty of this lovely spot. The orange-plantations have suffered greatly during the last years—1876-78; but nothing can be more delightful than these orange-gardens when laden with flowers and fruit. Here the picturesque costume of the peasants may be seen with great advantage. *Inn*: *Posada de la Paz*, comfortable, although homely and small. Obs., in the *Parroquia*, a statue of San Bartolomeo. In the immediate neighbourhood (at *Muleta*) are some important copper and silver mines. Fossils—as at *Manacor*—also abound. The artist will ascend the *Baranco*, a wild mountain gorge, 2 m.

from Soller. The ecclesiologist may visit the *Convento del Lluch*, whence a magnificent view is obtained. At the little hamlet close by, the artist may study Mallorcan beauty on the 11th May, which is the great holiday, and is visited by the peasantry from the adjoining island.

ROUTE 181.

BARCELONA TO THE ISLAND OF MENORCA AND PORT MAHON.

Steamers, in about 24 hours from Barcelona, twice a week, and sometimes oftener. Four hours longer are occupied in the smaller steamers, but the fare is less by one-half.

This agreeable trip may be made in the summer and autumn months by even the most timid of lady tourists, for the steamers are excellent, and the blue Mediterranean is usually as calm as a millpond during the greater part of the year.

Entering the harbour of Mahon, obs. the three rocky islands which command the magnificent bay, three miles long, and varying from 100 to 400 yards in width. Upon one of these rocks there is a military hospital; upon another a fortified quarantine establishment. *Mahon. Inn*, no good hotel. *Casa de Huespedes*, *Fonda de Mariana*, *La Estrella*, *Calle de Castello*. *Vice-Consul*: Gabriel Segui, Esq. Pop. 15,300. Mahon, a bishop's see and naval comandancia was founded B.C. 702, and subsequently known as *Portus Magonis*, after Magon, its Carthaginian founder. The picturesque bay in which the city lies is considered to be one of the best harbours in the Mediterranean waters. The government buildings were mostly constructed by our engineers during the 80 years in which the island remained in our possession. The pleasant *Paseo* is much frequented by the well-to-do inhabitants of Mahon on holidays and festive occasions. A fine new fortress, *La Mola*, has just

been finished. It may be visited with a permission from the military governor. The archæologist may visit the fine collection of art objects of Don Jose Oliver. Obs. his pictures; among them a *Concepcion* by Murillo; fine arms, and Hispano moresque pottery; a good enamelled triptych, and collection of cameos and engraved stones. The houses are picturesquely built, and the town is clean and healthy. Sea bathing, a peseta each person, by boat. Excellent fishing is to be had in the harbour. Eels and red and grey mullet are plentiful. The island is justly celebrated for the excellence and variety of its shell-fish.

Excursions from Mahon.

1. The antiquarian may visit with great interest the curious Celtic (?) remains, *Talayots*, at Trepucó and Alayor. There are about one hundred, situated to the south between Mahon and Ciudadela, looking towards Africa. The distance of the furthest is 5 leagues (15 miles) from Mahon; the nearest is at Trepucó, 1 mile on the road to *Villacarlos*. The road is barely available for carriages, but horses and donkeys can be obtained, and a local guide. The student is recommended to call upon Don Jose Pons y Soler, or Don Jose Oliver, at Mahon. These gentlemen have made a special study of these antiquities, and are most ready to impart information to those who take an interest in these subjects. The table of sacrifice is near Trepucó. Mr. Fergusson gives illustrations of these *Talayots* in his 'Stone Monuments,' London, 1872, p. 436, and tells us that "these Balearic outside tables are unlike anything known elsewhere. Externally they resemble nurhags in appearance, and apparently have chambers in their interior. They have one characteristic feature which it is useful to note. It is a *bilithon*, if such a term is admissible, an upright flat stone, with one across it forming a sort of table. In appearance it resembles those stone tables which are

found inside the chambers of the Maltese sepulchres. What their use may have been it is difficult to conjecture. They were surrounded by a sacred enclosure, as if being itself the Numen to be honoured."

2. To *Ciudadela*, 25 m. Diligence daily.

The well-made road passes the hamlets of *Alayor* (Pop. 4600), clean and healthy, *Mercadal* (Pop. 2800), and *Ferrerias*, near which is the Convent of Santa Agueda, to *Ciudadela*, the former capital of Menorca. It possesses a good port; at the extremity is the Fort of Nicolas. Pop. 7500. The Cathedral is an interesting Gothic edifice, dating about 1350. Its square tower, surmounted by an octagonal steeple, is a fine specimen of 14th-centy. work. Visit here the fort of *San Nicolas*, the subterranean cavern called by the natives *el Fuelle del Diablo*, from the noise which the sea makes as it splashes below. 2½ m. from the town is the stalactite cavern called *la Gruta de Perella*, and in the immediate neighbourhood *fossil beds* are said to exist, but they have yet to be examined by the geologist.

A pleasant ride may be taken to the Convent of Mount Toro, 2 hours' ride from Mahon, the highest point in the island.

The scenery of these islands is beautiful, and the climate perfect during the winter months. The peasantry understand very little Spanish. If the traveller does not mind roughing it a little, or if, better still, he is fortunate enough to be yachting in the Mediterranean, he may see much that will interest him, and have much pleasure derived at no cost, and without the miseries of discomfort. Both in this locality and throughout Spain, the courteous dignity of the Spaniards and great civility, when treated with civility in return, is most gratifying. The alertness and dexterity and good breeding of the lower classes in Spain might make more northern nations envious, in spite of their superior civilization.

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* * The reversed Routes are marked in the Index with an asterisk (*), to distinguish them.

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FARES—SINGLES, Available for Three Days, Saloon, 1st Class Rail, 11. 7s. 6d.; Saloon, 2nd Class Rail, 11. 3s.; Fore Cabin, 2nd Class Rail, 19s. 6d.; 3rd Class Rail, 16s. 6d. Return (available for Fourteen Days), 21. 12s. 6d.; 21.; 11. 15s.; 11. 6s.

LONDON and HAVRE.—*Pilot*.—From Irongate and St. Katharine's Steam Wharf. From London—Every Thursday. From Havre—Every Sunday. FARES (Steward's Fee included): Chief Cabin, 13s.; Fore Cabin, 9s. Return Tickets (available for One Month), 20s. 6d. and 14s.

LONDON and OSTEND, THE RHINE, and SWITZERLAND.—The *Swift* and *Swallow*.—From and to Irongate and St. Katharine's Wharf. From London—Wednesday and Saturday, or Sunday. From Ostend—Tuesday and Friday. FARES (Steward's Fee included): Chief Cabin, 15s.; Fore Cabin, 14s. Return Tickets (available for One Month), 21s. 6d. and 14s.

LONDON and ANTWERP, THE RHINE, and SWITZERLAND.—The *Hawk*, *Orion*, *Earl of Aberdeen*, *Falcon*, *Capulet*, or *Cosmopolitan*.—From and to Irongate and St. Katharine's Wharf. From London—Every Tuesday, Thursday, and Saturday. From Antwerp—Every Tuesday, Friday, and Sunday. FARES (Steward's Fee included): Chief Cabin, 24s.; Fore Cabin, 16s. Return Tickets (available for one Month), 37s. and 24s. 6d.

LONDON and HAMBURG.—The *Libra*, *Osprey*, *Iris*, *Rainbow*, *Martin*, *Granston*, *Widgeon*, *Nautilus*, or *Alford*. From London—Every Tuesday, Thursday, and Saturday. From Hamburg—Every Tuesday, Thursday, and Friday. FARES (including Steward's Fee): Chief Cabin, 45s.; Fore Cabin, 29s. Return Tickets (available for One Month), 68s. and 44s.

LONDON and ROTTERDAM and THE RHINE.—The *Tern*, *Florence*, *Maas*, *Dragon*, *Lee*, or *Plover*.—From and to Irongate and St. Katharine's Wharf.

LONDON and AMSTERDAM, NORTH HOLLAND, and the RHINE.—The *Metropolitan*, *Leopard*, *Cosmopolitan*, or *Pioneer*. From and to Irongate, and St. Katharine's Wharf.

LONDON and BORDEAUX, SOUTH OF FRANCE, THE PYRENEES, and SPAIN.—The magnificent new Steam Ships, *Kestrel* and *Bittern*, with splendid Passenger accommodation, consisting of a handsome Saloon, with a commodious Ladies' Cabin, and a comfortable Smoking Saloon on Deck, are now on this Station. From and to Irongate and St. Katharine's Wharf. From London—Every Wednesday. From Bordeaux—Every Friday. FARES (no Steward's Fees): Chief Cabin, 34.; Fore Cabin, 21. Ladies taken in the Chief Cabin only.

LONDON and EDINBURGH (GRANTON PIER). The *Virgo* and *Penguin*.—From and to Irongate and St. Katharine's Wharf. From London—Every Wednesday and Saturday. From Edinburgh (Granton Pier)—Every Wednesday and Saturday. FARES (Steward's Fee included): Chief Cabin, 22s.; Fore Cabin, 16s. Return (available for One Month), 34s. and 24s. 6d. Deck (Soldiers and Sailors only), 10s.

LONDON and NEWCASTLE.—The *Wansbeck* and *Tra*. From and to Irongate and St. Katharine's Wharf. From London—Every Wednesday and Saturday. From Newcastle—Every Wednesday and Saturday. FARES: 13s. 6d. and 8s. 6d. Deck (Soldiers and Sailors only), 6s.

LONDON and HULL.—The *Heron*, *Ostrich*, or *Hamburg*.—From and to the Custom House Quay, Lower Thames Street. From London—Every Wednesday and Saturday, at 8 a.m. From Hull—Every Wednesday and Saturday. FARES (Steward's Fee included): Saloon, 9s. 6d.; Fore Cabin, 6s. 6d. Return Tickets (available for One Month), 15s. and 10s.

LONDON and YARMOUTH.—During the winter months there is a regular Weekly Steamer leaving London on Thursday morning, and Yarmouth on Sunday. During the summer there is a special daily service. FARES: Saloon, 9s.; Fore Cabin, 7s. Return Tickets (available for One Month), 12s. 6d. and 10s. 6d.

For further particulars apply to the Secretary, 71, Lombard Street, E.C.

GREAT EASTERN RAILWAY.

THE TOURIST'S ROUTE TO THE CONTINENT IS *via* HARWICH.

Cheap and Comfortable.

The Continental Express Train leaves Liverpool Street Station, London, for Rotterdam every evening (Sundays excepted), and for Antwerp on Mondays, Wednesdays, and Fridays, in direct connection with the Fast and elegantly fitted up Passenger Steamers of the Company.

The Steamers are large powerful Vessels, ranging from 800 to 1200 tons burden, with ample sleeping accommodation; and consequently Passengers suffer less from *mal de mer* than by any of the shorter Sea Routes.

The Provisions on Board are supplied from the Company's own Hotel at Harwich, and are unequalled in quality. Luggage can be registered through to all principal Towns on the Continent from Liverpool Street Station. Through Tickets are issued at—

The Great Eastern Company's West End Office, 28, Regent Circus, Piccadilly, London, W.

COOK and SON's Tourist Office, Ludgate Circus, London, E.C.

GAZE and SON's Tourist Office, 112, Strand, London, E.C.

And the Continental Booking Office, Liverpool St. Station, London, E.C.

For further particulars and Time Books apply to the Continental Department, Liverpool Street Station, London, E.C.

LONDON TO ANTWERP.

BY THE FAST AND POWERFUL PADDLE STEAMER,

'BARON OSY,'

1150 Tons burthen, built in 1875. J. VERBIST, Commander.

This STEAMER, which is elegantly fitted up with spacious Saloons and Private Cabins, leaves London, from IRONGATE and ST. KATHARINE'S WHARF, Tower, every Sunday at noon, returning from Antwerp every Wednesday at noon, from 1st October to 1st April, and 1 o'clock (afternoon) from 1st April to 1st October. Passengers walk on board.

Travellers going by this Steamer may proceed by the Railroad *via* Antwerp and Cologne to Hamburg, Berlin, Leipzig, Dresden, &c.

FARES (including Steward's Fee)—Chief Cabin, 24s.; ditto Return, available one Month, 37s.; Fore Cabin, 16s.; ditto Return, 24s. 6d. Children under 10 years Half-price. Four-wheel Carriages, 24 4s.; two-wheel Carriages, 23. Horses, 23 3s.

Apply to the Agents:

London.—Messrs. ARNATT & HARRISON, 11 & 12, Great Tower Street, E.C.; and 108, New Bond Street, W.

Antwerp.—Messrs. HUYSMANS & BULCKER, 29, Brewer's Canal.

Brussels.—M. LÉLOTTE-TOWN, 88, Montagne de la Cour.

Arrangements have now been made whereby the RETURN TICKETS issued by this Steamer are, without extra payment, available by the Steamers belonging to the General Steam Navigation Company. The advantage of five regular Departures per Week each way between London and Antwerp is thus secured to the Public. The RETURN TICKETS issued by the General Steam Navigation Company are available by the 'Baron Ozy.'

MIDLAND RAILWAY.

The PICTURESQUE and FAVOURITE ROUTE

Between London and Manchester and Liverpool, and all parts of Lancashire *via* Matlock and the Peak of Derbyshire.

The NEW TOURIST and POPULAR ROUTE

Between England and Scotland, *via* Settle and Carlisle, is Now Open, and a Service of Express and Fast Trains is run between London and Edinburgh and Glasgow, with connections and Through Booking arrangements from principal Stations in the West of England, Midland Counties, Yorkshire and Lancashire, and principal Towns and Places of Tourist resort in Scotland.

Pullman Drawing-Room Cars by Day, and Sleeping Cars by Night,

Run between London (St. Pancras Station) and Edinburgh and Glasgow; also between London and Liverpool and London and Manchester by the Express Trains of this Company. These Cars are well ventilated, fitted with Lavatory, &c., and accompanied by a Special Attendant, and are unequalled for comfort and convenience in travelling.

At London the Midland Company's Trains start from and arrive at the St. Pancras Station, where the Company have erected one of the largest Hotels in the world, containing upwards of 400 Bed-Rooms, with spacious Coffee-Room and numerous Drawing Rooms, which will be found replete with every accommodation.

Tourist Tickets, available for Two Calendar Months,

Are Issued during the Summer, from principal Stations on the Midland Railway, to—

Edinburgh,	Matlock,	Portsmouth,	Malvern,
Glasgow,	Buxton,	Isle of Wight,	Leamington,
Scarboro',	Yarmouth,	Bournemouth,	Swansea,
Harrogate,	Lowestoft,	Torquay,	Tenby,
Windermere,	Dover,	Plymouth,	Aberystwith,
Keswick,	Ramsgate,	Exeter,	Llandudno,
Morcombe,	Hastings,	Bath,	Rhyl,
Blackpool,	Brighton,	Ilfracombe,	Isle of Man,

and most of the principal places of Tourist resort in the United Kingdom.

Tickets at Reduced Fares

Are issued from May 1st to the end of October to Pleasure Parties of not less than Six First, or Ten Third-Class Passengers, desirous of taking Pleasure Excursions on or adjacent to the Midland Railway.

For particulars of Trains, Tourist and Pleasure Party arrangements, and other information respecting the Midland Railway Company, see the Official Time Tables, to be obtained at the Stations.

JAMES ALLPORT, General Manager.

DERBY, April, 1878.

R. RUBATTINO & CO.'S ITALIAN MAIL STEAMERS.

BOMBAY LINE.

From Genoa on the 24th of each month.	From Bombay on the 1st of each month.
" Naples on the 27th of each month.	" Aden on the 8th of each month.

CALCUTTA LINE.

From Genoa on the 16th Feb. 15th August.	From Calcutta on the 16th Jan. 15th July.
" " " 15th April. 15th October.	" " " 15th Mar. 15th Sept.
" " " 15th June. 15th Decem.	" " " 15th May. 15th Nov.

SINGAPORE AND BATAVIA LINE.

Calling at Suez, Gallies, and Colombo.

From Genoa on the 1st January; 1st April; 1st July; 1st October.	From Batavia on the 16th February; 16th August.
From Singapore on the 20th February; 20th May; 20th August; 20th November.	

MEDITERRANEAN LINES.

From Genoa to Alexandria every Mon. evng.	From Alexandria to Genoa every Fri. morn.
From Naples to Alexandria every Thur. evng.	From Naples to Genoa every Wed. evening.

MARSEILLES, GENOA, TUNIS.

Marseilles to Genoa every Tuesday evening.	Tunis to Cagliari every Wednesday morning.
Genoa to Cagliari every Thursday evening.	Cagliari to Genoa every Thursday evening.
Cagliari to Tunis every Sunday evening.	Genoa to Marseilles every Sunday evening.

TUNIS, MALTA, TRIPOLI.

Tunis to Malta every Tuesday morning.	Tripoli to Malta every Friday noon.
Malta to Tripoli every Wednesday evening.	Malta to Tunis every Saturday evening.

TUNIS to SFAX.

Tunis to Sfax every Wednesday noon.	Sfax to Tunis every Saturday morning.
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GENOA, CAGLIARI, PALERMO.

Genoa to Cagliari every Monday evening.	Palermo to Cagliari every Saturday evening.
Cagliari to Palermo every Thursday evening.	Cagliari to Genoa every Monday, noon.

GENOA, CAGLIARI, NAPLES.

Genoa to Cagliari every Saturday evening.	Naples to Cagliari every Friday, noon.
Cagliari to Naples every Wednesday, noon.	Cagliari to Genoa every Saturday evening.

GENOA, LEGHORN, NAPLES.

Genoa to Leghorn every Thursday evening.	Naples to Leghorn every Monday evening.
Leghorn to Naples every Friday evening.	Leghorn to Genoa every Wednesday morning.

GENOA, BASTIA, PORTOTORRES.

Genoa to Bastia every Saturday evening.	Portotorres to Bastia every Wednesday morn.
Bastia to Portotorres every Sunday evening.	Bastia to Genoa every Thursday morning.

LEGHORN, PORTOFERRAIO.

Leghorn to Portoferraio every Sunday morn.	Portoferraio to Leghorn every Monday morn.
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For Freight, Passage, and Particulars, apply at Bombay, to CH. GRONDONA (Managing Agent in India); at Alexandria, to CYARE PERRINI; at Marseilles, to R. RUBATTINO and CO.; at London, to A. LAMING & CO., 8, Leadenhall Street; at Paris, to F. PUTHET and CO.; at Berlin, to CH. MESSING, Gare of Potsdam; and in other ports to the Company's Agencies.



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POLISHED GRANITE MONUMENTS,
From £5. LETTER CUTTING ACCURATE AND BEAUTIFUL.
Best Quality Granite and Marble Work of all kinds.
Iron Railings and Tomb Furnishings fitted complete.
 Plans, Prices, and Carriage-free Terms to all parts of the World, from
LEGGE, SCULPTOR, ABERDEEN.



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GRAND HÔTEL DE L'EUROPE.

Proprietor, J. BERNASCON.

FIRST-CLASS House, admirably situated near the Casino, the Baths, and the English Church. This Hotel is strongly recommended to Travellers for the comfort of its arrangements. Good Gardens, with a beautiful view of the Lake and Mountains. Large and small Apartments for Families at moderate prices, and a Chalet in the Garden for Families who may prefer being out of the Hotel. Excellent Table-d'Hôte. Open all the Year.

Carriages for hire, and an Omnibus belonging to the Hotel to meet every Train.

AIX-LES-BAINS.

HOTEL VENAT ET BRISTOL.

OPEN ALL THE YEAR.

FIRST-CLASS House, and only Hotel at Aix with Calorifière in every Room. A full view of the Lake of Bourget and Mountains. Re-built and re-furnished. 100 Bed Rooms and Sitting Rooms, surrounded by an extensive Garden and Park, with good arrangements. Nearest the English Church, the Baths, and Casino.

Carriages for Hire at Hotel, and Omnibus waiting to all Trains.

LAWN TENNIS.

G. ROSSIGNOL Proprietor.

AIX-LES-BAINS.

GRAND HOTEL DE L'UNIVERS.

First-Class Establishment, Open all the Year.

Splendid Situation; immense Garden; South aspect well shaded; a very extended view of Lake Bourget and the Mountains. Belvedere, with fine prospect of the principal points of view, and Excursions.

Small and large Apartments; Salons for Families; Drawing Room, Reading Room, and Smoking Room, with every comfort that can be desired.

FRENCH AND FOREIGN PAPERS.

Arrangements made for Pension. Private Carriages. Stable and Coach-house.

Omnibus of the Hotel meets every Train.

CH. RENAUD, Proprietor.

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HOTEL DU DRAGON D'OR. Proprietor, Mr. B. MÜLLER.—This large and well-known Establishment, close to the Kursaal, and opposite the principal Bath Houses, has an excellent reputation for its general comfort, cleanliness, superior accommodation, and very moderate Charges. The Proprietor has lived several years in England. Table d'Hôte at 1 and 5 o'clock. Carriages at the Hotel. Arrangements for the Winter Season, from the 1st of October.

AMIENS.

HOTEL DE FRANCE, D'ANGLETERRE, and DE L'EUROPE. BRULÉ, Proprietor.—First-Class Hotel, one of the oldest on the Continent. Situated in the centre and the finest part of the town. Having recently been newly furnished, it offers great comfort. Families and Single Gentlemen accommodated with convenient Suites of Apartments and Single Rooms.

OMNIBUS AT STATION. ENGLISH SPOKEN.

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AMSTEL HOTEL.

THIS Magnificent First-Class House is situated near the Zoological and Botanical Gardens, the Crystal Palace, &c. Cheerful Views on the Amstel River. It is provided with every comfort, and contains 200 well-furnished Rooms and Saloons; Reading and Smoking Rooms, and a special Ladies' Saloon.

Terms Moderate.

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Near EVIAN (Haute-Savoie), upon the Shores of
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Alkaline Spring (much bicarbonated), and Chalybeate Spring. Situated in an unexceptional Situation upon the borders of the Lake of Geneva, close to all the beautiful spots of Switzerland. First-Class Hotels. Immense English Park. Boats upon the Lake. Carriages for Drives.

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At the arrival of the Steamboats at Evian. Line of Steamers from Geneva to Amphion. Persons staying at the Hotel desiring to travel by way of Evian, are taken free by the Omnibus.

Telegraph Office in the Hotel.

OPEN THE 1st JUNE.

G. GOUGOLTZ, Director.
Proprietor of Grand Hotel Beau-Site at Cannes.

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RUE DU HAMMA, No. 5.

HOUSE, ESTATE, & GENERAL AGENCY.

J. DUFFAUT furnishes every information as to Villas and Apartments to be Let, and Algerian Produce.

ANGERS.**HÔTEL D'ANJOU.****M. LEROY, PROPRIETOR.**

FAMILY HOTEL.—Very fine House, situated in the centre of the Promenades. Omnibus to the Station. English spoken.

ANTWERP.

HOTEL DE HOLLANDE (STROOBANT'S), Rue de l'Etuve, close to the London and Hull Steam-Boat Wharf. This Hotel, being now entirely under a New Management, and being newly fitted up with great comfort, is recommended to English Travellers, who will find every convenience. Choice Wines of the best Vintages. English Daily and Weekly Newspapers. Every attention is paid to Travellers by the Landlord, Mr. STROOBANT, who speaks English; and, being well acquainted with the Continent, can furnish every information required. Table d'Hôte at half-past 12 and 5 o'clock. Private Dinners at any hour.

ANTWERP.

HOTEL DU COMMERCE, Rue de la Bourse, close to the Exchange and Place de Meir. EDWARD COLLIN, Proprietor. This excellent Second-Class Hotel, entirely rebuilt and newly furnished, may be, by its moderate charges, recommended to English Travellers. Excellent Table d'Hôte. Bedroom, 2 francs.

The Proprietor speaks English.

ATHENS — GREECE.**GRAND HÔTEL D'ANGLETERRE.**

G. STAMBOLOPULO and G. LIVADA, Proprietors.

THE Grand Hôtel d'Angleterre has been transferred to the New House, situated on the Square of the Constitution, and opposite the Royal Palace.

This magnificent and First-Class Establishment, having been built on purpose for an Hotel, consists of more than 80 Rooms. Ladies' elegant Sitting Rooms, Reading, Billiard, and Smoking Rooms. Apartments facing the South. European Baths, etc. It is conducted under the immediate superintendence of the Proprietors, who endeavour, by the most strict attention and exceedingly moderate prices, to merit the continued patronage of English Visitors. The Cellar and *Cuisine* of this Hotel have a famous reputation.

Interpreters speaking all the European Languages.

ANGELO MELISSINO, the well-known Interpreter to English Visitors, is also employed at the Hotel.

ANTWERP.**HOTEL ST. ANTOINE,****PLACE VERTE,****Opposite the Cathedral.**

THIS excellent **FIRST-CLASS HOTEL**, which enjoys the well-merited favour of Families and Tourists, has been re-purchased by its old and well-known Proprietor,

MR. SCHMITT SPAENHOVEN,

Who, with his Partner, will do everything in their power to render the visit of all persons who may honour them with their patronage as agreeable and comfortable as possible.

BATHS IN THE HOTEL.**MODERATE PRICES.****BADEN-BADEN.****HOTEL DE HOLLANDE and Dependance.**

AU BEAU SEJOUR.—A. ROESSLER, Proprietor. This favourite and first-class Hotel, situated near the Kursaal, Promenade, and Theatre, commands one of the most charming views in Baden. The Hotel and Dependance consist of One Hundred and Sixty Sleeping Apartments, elegant Sitting-rooms, and a Garden for the use of visitors. Extensive and airy Dining-room, and a comfortable Public Sitting-room, with Piano and Library. It is conducted under the immediate superintendence of the Proprietor, who endeavours, by the most strict attention and exceedingly Moderate Prices, to merit the continued patronage of English and American visitors. English and American Newspapers. The Table d'Hôte and Wines of this Hotel are reputed of the best quality in Baden. Fixed moderate charges for everything. Rooms from 2s. and upwards.

PENSION in the early and later part of the Season.**BADEN - BADEN.****VICTORIA HOTEL.****Proprietor, Mr. FRANZ GROSHOLZ**

THIS is one of the finest-built and best-furnished First-class Hotels, situated on the new Promenade, near the Kursaal and Theatre; it commands the most charming views in Baden. It is reputed to be one of the best Hotels in Germany. The Table and Wines are excellent, with prompt attendance and civility. Prices very moderate. English and other Journals.

BADEN - BADEN. HOTEL DE FRANCE.

FIRST-CLASS HOTEL, one of the best situated in the Town, with a Garden, and facing the Trinkhalle and Conversation House. Elegantly furnished, excellent Cooking, and moderate Charges. PENSION in the early and later parts of the Season.
CARL ULRICH, Proprietor.

BADEN - BADEN. HOTEL DE RUSSIE.

W. HILLEGASS, Proprietor.

THIS HOTEL is most delightfully situated near the Kursaal and Trinkhalle.

BAGNÈRES DE LUCHON. Hotel Bonnemaison et de Londres,

Opposite the Springs.

First-Class Hotel. Recommended to Families.

HTE. VIDAL Fils, Proprietor.

BALE. HOTEL DES TROIS ROIS.

C. FLÜCK, Proprietor.

OLD established and favorite First-class Family Hotel, facing the Rhine, with long balcony. 150 lofty and airy Bedrooms and Sitting-rooms, all well and elegantly Furnished. Every desirable comfort. Baths. Reading and Smoking Rooms. Excellent Cuisine, choice Wines. English Chapel in the Hotel.

Omnibuses are always in attendance at the Railway Stations.

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IN THE RAMBLA.

Kept by Messrs. FORTIS & CO.

THIS is a First-rate Establishment, advantageously situated close to the Post-office and the Theatre, with a southern aspect, and newly decorated. Table d'Hôte; private service; large and small apartments; many fire-places; baths; reading-rooms; Spanish and foreign Newspapers. Carriages of every description. Omnibus at the Railway Stations. Interpreters. Moderate Terms.

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SITUATED in the Promenade des Quinconces, in the centre and most agreeable part of the Town. Much frequented by English and American Travellers.

BERLIN.

HOTEL DE RUSSIE.

THIS well-known FIRST-CLASS HOTEL, newly restored and handsomely decorated, and situated in the most attracting part of the City, facing the Imperial Castle,

NEAR UNTER DEN LINDEN,

recommends itself for the comfort it offers to its Visitors.

CARL FRIEDRICH KÜHRT.

BERLIN.

HOTEL D'ANGLETERRE,

2, SCHINKEL-PLACE, 2.

SITUATED IN THE FINEST AND MOST ELEGANT PART OF THE TOWN,

Near to the Royal Palaces, Museums, and Theatres.

SINGLE Travellers and large Families can be accommodated with entire Suites of Apartments, consisting of splendid Saloons, airy Bedrooms, &c., all furnished and carpeted in the best English style. First-rate Table d'Hôte, Baths, Equipages, Guides. *Times* and *Galignani's Messenger* taken in. Residence of Her British Majesty's Messengers.

R. SIEBELIST, Proprietor.

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THE GOLDEN STAR HOTEL.

THIS First-rate and unrivalled Hotel, patronised by the English Royal Family, Nobility, and Gentry, is the nearest Hotel to the Railway Station, and to the Landing-places of the Rhine Steamers. The Proprietor, Mr. J. SCHMITZ, begs leave to recommend his Hotel to Tourists. The Apartments are comfortably furnished and carpeted in the best style, and the charges are moderate. Arrangements for the Winter may be made, on the most moderate terms.

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SPLENDID ESTABLISHMENT. Situated in the finest position, is recommended for its real comfort.

All the Winter Apartments look full South exposed to the Sun.

CHARGES EXTREMELY MODERATE FOR THE WINTER.

ENGLISH SPOKEN.

BOULOGNE-SUR-MER.**HÔTEL DES BAINS ET DE BELLE VUE.**

Opposite the Folkestone Steamers and Railway Station. *Carriages and Commissionaire attend all Arrivals.* Table d'Hôte at 6 o'clock.

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BOULOGNE-SUR-MER.**GRAND HÔTEL CHRISTOL & BRISTOL.****First-class Hotel.**

Best Situation in the Town. Highly recommended for Families and Gentlemen.

Carriage in Attendance on Arrival of all Trains and Boats.

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BOULOGNE-SUR-MER.**GRAND HOTEL DU NORD.**

PATRONIZED by their Majesties the Emperor and Empress of the French, and of Austria, and Don Carlos. 150 First-Class Bed and Sitting Rooms; Reading, Music, Conversation, Billiard, and Smoking Rooms. The Telegraph Office is in the Hotel du Nord.

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MEDITERRANEAN LINES.

From Genoa to Alexandria every Mon. evng.	From Alexandria to Genoa every Fri. morn.
From Naples to Alexandria every Thur. evng.	From Naples to Genoa every Wed. evening.

MARSEILLES, GENOA, TUNIS.

Marseilles to Genoa every Tuesday evening.	Tunis to Cagliari every Wednesday morning
Genoa to Cagliari every Thursday evening.	Cagliari to Genoa every Thursday evening.
Cagliari to Tunis every Sunday evening	Genoa to Marseilles every Sunday evening.

TUNIS, MALTA, TRIPOLI.

Tunis to Malta every Tuesday morning.	Tripoli to Malta every Friday noon.
Malta to Tripoli every Wednesday evening.	Malta to Tunis every Saturday evening.

TUNIS to SFAX.

Tunis to Sfax every Wednesday noon.	Sfax to Tunis every Saturday morning.
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GENOA, CAGLIARI, PALERMO.

Genoa to Cagliari every Monday evening.	Palermo to Cagliari every Saturday evening.
Cagliari to Palermo every Thursday evening.	Cagliari to Genoa every Monday, noon.

GENOA, CAGLIARI, NAPLES.

Genoa to Cagliari every Saturday evening.	Naples to Cagliari every Friday, noon.
Cagliari to Naples every Wednesday, noon.	Cagliari to Genoa every Saturday evening.

GENOA, LEGHORN, NAPLES.

Genoa to Leghorn every Thursday evening.	Naples to Leghorn every Monday evening.
Leghorn to Naples every Friday evening.	Leghorn to Genoa every Wednesday morning.

GENOA, BASTIA, PORTOTORRES.

Genoa to Bastia every Saturday evening.	Portotorres to Bastia every Wednesday morn.
Bastia to Portotorres every Sunday evening.	Bastia to Genoa every Thursday morning.

LEGHORN, PORTOFERRAIO.

Leghorn to Portoferraio every Sunday morn.	Portoferraio to Leghorn every Monday morn.
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FIRST-CLASS House, admirably situated near the Casino, the Baths, and the English Church. This Hotel is strongly recommended to Travellers for the comfort of its arrangements. Good Gardens, with a beautiful view of the Lake and Mountains. Large and small Apartments for Families at moderate prices, and a Chalet in the Garden for Families who may prefer being out of the Hotel. Excellent Table-d'Hôte. Open all the Year.

Carriages for hire, and an Omnibus belonging to the Hotel to meet every Train.

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HOTEL VENAT ET BRISTOL.

OPEN ALL THE YEAR.

FIRST-CLASS House, and only Hotel at Aix with Calorifière in every Room. A full view of the Lake of Bourget and Mountains. Re-built and re-furnished. 100 Bed Rooms and Sitting Rooms, surrounded by an extensive Garden and Park, with good arrangements. Nearest the English Church, the Baths, and Casino.

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G. ROSSIGNOLI, Proprietor.

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GRAND HOTEL DE L'UNIVERS.

First-Class Establishment, Open all the Year.

Splendid Situation ; immense Garden ; South aspect well shaded ; a very extended view of Lake Bourget and the Mountains. Belvedere, with fine prospect of the principal points of view, and Excursions.

Small and large Apartments ; Salons for Families ; Drawing Room, Reading Room, and Smoking Room, with every comfort that can be desired.

FRENCH AND FOREIGN PAPERS.

Arrangements made for Pension. Private Carriages. Stable and Coach-house.

Omnibus of the Hotel meets every Train.

M^{lle} RENAUD, Proprietor.

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HOTEL DU DRAGON D'OR. Proprietor, Mr. B. MÜLLEM.—This large and well-known Establishment, close to the Kursaal, and opposite the principal Bath Houses, has an excellent reputation for its general comfort, cleanliness, superior accommodation, and very moderate Charges. The Proprietor has lived several years in England. Table d'Hôte at 1 and 5 o'clock. Carriages at the Hotel. Arrangements for the Winter Season, from the 1st of October.

AMIENS.

HOTEL DE FRANCE, D'ANGLETERRE, and DE L'EUROPE. BRULÉ, Proprietor.—First-Class Hotel, one of the oldest on the Continent. Situated in the centre and the finest part of the town. Having recently been newly furnished, it offers great comfort. Families and Single Gentlemen accommodated with convenient Suites of Apartments and Single Rooms.

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AMSTEL HOTEL.

THIS Magnificent First-Class House is situated near the Zoological and Botanical Gardens, the Crystal Palace, &c. Cheerful Views on the Amstel River. It is provided with every comfort, and contains 200 well-furnished Rooms and Saloons ; Reading and Smoking Rooms, and a special Ladies' Saloon.

Terms Moderate.

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OPEN THE 1st JUNE.

G. GOUGOLTZ, Director.
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ANGERS.**HÔTEL D'ANJOU.****M. LEROY, PROPRIETOR.**

FAMILY HOTEL.—Very fine House, situated in the centre of the Promenades. Omnibus to the Station. English spoken.

ANTWERP.

HOTEL DE HOLLANDE (STROOBANT'S), Rue de l'Etuve, close to the London and Hull Steam-Boat Wharf. This Hotel, being now entirely under a New Management, and being newly fitted up with great comfort, is recommended to English Travellers, who will find every convenience. Choice Wines of the best Vintages. English Daily and Weekly Newspapers. Every attention is paid to Travellers by the Landlord, Mr. STROOBANT, who speaks English; and, being well acquainted with the Continent, can furnish every information required. Table d'Hôte at half-past 12 and 5 o'clock. Private Dinners at any hour.

ANTWERP.

HOTEL DU COMMERCE, Rue de la Bourse, close to the Exchange and Place de Meir. EDWARD COLLIN, Proprietor. This excellent Second-Class Hotel, entirely rebuilt and newly furnished, may be, by its moderate charges, recommended to English Travellers. Excellent Table d'Hôte. Bedroom, 2 francs.

The Proprietor speaks English.

ATHENS — GREECE.**GRAND HÔTEL D'ANGLETERRE.**

G. STAMBOLOPULO and G. LIVADA, Proprietors.

THE Grand Hôtel d'Angleterre has been transferred to the New House, situated on the Square of the Constitution, and opposite the Royal Palace.

This magnificent and First-Class Establishment, having been built on purpose for an Hotel, consists of more than 80 Rooms. Ladies' elegant Sitting Rooms, Reading, Billiard, and Smoking Rooms. Apartments facing the South. European Baths, etc. It is conducted under the immediate superintendence of the Proprietors, who endeavour, by the most strict attention and exceedingly moderate prices, to merit the continued patronage of English Visitors. The Cellar and *Cuisine* of this Hotel have a famous reputation.

Interpreters speaking all the European Languages.

ANGELO MELISSINO, the well-known Interpreter to English Visitors, is also employed at the Hotel.

ANTWERP.**HOTEL ST. ANTOINE,****PLACE VERTE,****Opposite the Cathedral.**

THIS excellent **FIRST-CLASS HOTEL**, which enjoys the well-merited favour of Families and Tourists, has been re-purchased by its old and well-known Proprietor,

MR. SCHMITT SPAENHOVEN,

Who, with his Partner, will do everything in their power to render the visit of all persons who may honour them with their patronage as agreeable and comfortable as possible.

BATHS IN THE HOTEL.**MODERATE PRICES.****BADEN - BADEN.****HOTEL DE HOLLANDE and Dependance.**

AU BEAU SEJOUR.—A. ROESSLER, Proprietor. This favourite and first-class Hotel, situated near the Kursaal, Promenade, and Theatre, commands one of the most charming views in Baden. The Hotel and Dependance consist of One Hundred and Sixty Sleeping Apartments, elegant Sitting-rooms, and a Garden for the use of visitors. Extensive and airy Dining-room, and a comfortable Public Sitting-room, with Piano and Library. It is conducted under the immediate superintendence of the Proprietor, who endeavours, by the most strict attention and exceedingly Moderate Prices, to merit the continued patronage of English and American visitors. English and American Newspapers. The Table d'Hôte and Wines of this Hotel are reputed of the best quality in Baden. Fixed moderate charges for everything. Rooms from 2s. and upwards.

PENSION in the early and later part of the Season.**BADEN - BADEN.****VICTORIA HOTEL.****Proprietor, Mr. FRANZ GROSCHOLZ.**

THIS is one of the finest-built and best-furnished First-class Hotels, situated on the new Promenade, near the Kursaal and Theatre; it commands the most charming views in Baden. It is reputed to be one of the best Hotels in Germany. The Table and Wines are excellent, with prompt attendance and great civility. Prices very moderate. English and other Journals.

BADEN - BADEN. HOTEL DE FRANCE.

FIRST-CLASS HOTEL, one of the best situated in the Town, with a Garden, and facing the Trinkhalle and Conversation House. Elegantly furnished, excellent Cooking, and moderate Charges. PENSION in the early and later parts of the Season.
CARL ULRICH, Proprietor.

BADEN - BADEN. HOTEL DE RUSSIE.

W. HILLEGASS, Proprietor.

THIS HOTEL is most delightfully situated near the Kursaal and Trinkhalle.

BAGNÈRES DE LUCHON. Hotel Bonnemaison et de Londres,

Opposite the Springs.

First-Class Hotel. Recommended to Families.

HTE. VIDAL Fils, Proprietor.

BALE. HOTEL DES TROIS ROIS. C. FLÜCK, Proprietor.

OLD established and favorite First-class Family Hotel, facing the Rhine, with long balcony, 150 lofty and airy Bedrooms and Sitting-rooms, all well and elegantly Furnished. Every desirable comfort. Baths. Reading and Smoking Rooms. Excellent Cuisine, choice Wines. English Chapel in the Hotel.

Omnibuses are always in attendance at the Railway Stations.

BARCELONA. GRAND HÔTEL DES QUATRE NATIONS.

IN THE RAMBLA.

Kept by Messrs. FORTIS & CO.

THIS is a First-rate Establishment, advantageously situated close to the Post-office and the Theatre, with a southern aspect, and newly decorated. Table d'Hôte; private service; large and small apartments; many fire-places; baths; reading-rooms; Spanish and foreign Newspapers. Carriages of every description. Omnibus at the Railway Stations. Interpreters. Moderate Terms.

BORDEAUX. HOTEL DE PARIS. FIRST-CLASS HOTEL,

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THIS well-known FIRST-CLASS HOTEL, newly restored and handsomely decorated, and situated in the most attracting part of the City, facing the Imperial Castle,

NEAR UNTER DEN LINDEN,

recommends itself for the comfort it offers to its Visitors.

CARL FRIEDRICH KÜHRT.

BERLIN.

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SITUATED IN THE FINEST AND MOST ELEGANT PART OF THE TOWN,

Near to the Royal Palaces, Museums, and Theatres.

SINGLE Travellers and large Families can be accommodated with entire Suites of Apartments, consisting of splendid Saloons, airy Bedrooms, &c., all furnished and carpeted in the best English style. First-rate Table d'Hôte, Baths, Equipages, Guides. *Times* and *Galignani's Messenger* taken in. Residence of Her British Majesty's Messengers.

B. SIEBELIST, Proprietor.

B O N N .

THE GOLDEN STAR HOTEL.

THIS First-rate and unrivalled Hotel, patronised by the English Royal Family, Nobility, and Gentry, is the nearest Hotel to the Railway Station, and to the Landing-places of the Rhine Steamers. The Proprietor, Mr. J. SCHMITZ, begs leave to recommend his Hotel to Tourists. The Apartments are comfortably furnished and carpeted in the best style, and the charges are moderate. Arrangements for the Winter may be made, on the most moderate terms.

BIARRITZ.**GRAND HOTEL.****GARDÈRES, Proprietor.**

SPLENDID ESTABLISHMENT. Situated in the finest position, is recommended for its real comfort.

All the Winter Apartments look full South exposed to the Sun.

CHARGES EXTREMELY MODERATE FOR THE WINTER.

ENGLISH SPOKEN.

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Opposite the Folkestone Steamers and Railway Station. *Carriages and Commissionaires attend all Arrivals.* Table d'Hôte at 6 o'clock.

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Best Situation in the Town. Highly recommended for Families and Gentlemen.

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PATRONIZED by their Majesties the Emperor and Empress of the French, and of Austria, and Don Carlos. 150 First-Class Bed and Sitting Rooms; Reading, Music, Conversation, Billiard, and Smoking Rooms. The Telegraph Office is in the Hotel du Nord.

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THIS well-known old-established House, situated in the best part of the Town, noted for its Table, cleanliness, and good attendance, offers every accommodation to Families and single Travellers on moderate Terms, by the Day, Week, or Month.
Proprietor—BOUTOILLE-BRYANT.

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FIRST-CLASS. Central, and pleasantly situated. Very spacious Coffee, Dining, Reading, Smoking, and Billiard Rooms. Private Apartments *en suite*. One Hundred and Twenty Bed-rooms. Steam Lift and Laundry. Hot and Cold Baths. Postal Telegraph Office and Post-office in the Hotel. Fixed Charges. The Hotel Omnibus meets all principal Trains. Night Porter kept.

F. SWANSON, Manager.

BRUGES. GRAND HOTEL DU COMMERCE.

FIRST-CLASS HOUSE.—This largest and oldest Hotel of the Town is in high reputation by English and American Families, for its well furnished and splendid Apartments. Excellent accommodation. Good Cuisine and Wines. Special Omnibus at the Station. Table d'Hôte at 1 and 5 o'clock. Beautiful Garden.

C. VANDENBERGHE.

BRUGES. HOTEL DE FLANDRE.

FIRST-CLASS HOUSE. Table d'Hôte at 1 and 5 o'clock. Beautiful Garden. Hot and Cold Baths. Arrangements can be made at any time during the Year by the Week or Month. PENSION during Winter, commencing at 26 per Month. The Proprietors of the Hotel have the monopoly of the celebrated Sparkling Rhenish Wine "Rheingold," and keep a Depot of all kinds of German Wines for exportation to England.

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NEAR THE PLACE DE LA MONNAIE.

This Hotel, specially frequented by English and Americans, is situated in centre of the Town, and near the principal Theatres.

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HANDBOOK—Holland and Belgium. Post 8vo. 6s.
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Proprietor, Mr. EDWARD DREMEL.

THIS magnificent Hotel, in offering to the Visitor every kind of comfort and accommodation, has the great advantage of being situated adjoining

THE PALACE OF THE KING,

and facing

THE PLACE ROYALE AND THE PARK.

It contains numerous large and small Apartments, as well as single Rooms.

Table d'Hôte, richly served, at 6 o'Clock, after the arrival of the latest London Day Train.

SMOKING ROOM.

READING ROOM, with the best Belgian, English, French, German, and American Daily Papers and Periodicals.

Terraces, with Splendid View overlooking the Park.

ARRANGEMENTS MADE FOR THE WINTER.

Mr. DREMEL, the new Proprietor of this Hotel, hopes to justify the confidence placed in him, by a carefully arranged system of prompt and civil attendance, combined with moderate charges.

BRUSSELS. HOTEL DE FRANCE.

FACING THE PARK.

MADAME VEUVE VANDERAUWERA has entirely re-fitted and newly furnished the Hotel de France. The beautiful situation of the Hotel, moderate Charges, and all the comfort of modern times introduced by Mme. V., will deserve the patronage of English Travellers. Rooms from 3 francs and upwards.

Table d'Hôte at Five o'clock, 5 francs.

English and all other Languages spoken.

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GRAND HOTEL DE SAXE, 77 and 79, RUE NEUVE. Admirably situated near the Boulevards, Theatres, and two minutes' walk from the North Railway Station. This Establishment, which has been considerably enlarged, possesses now a most splendid Dining-room, and offers to Families and Single Travellers spacious, comfortable, and airy Apartments. *Tariffs in every Room.*—Fixed Prices:—Plain Breakfast 1fr. 25c. Two chops or steak, or ham and eggs, 1fr. 50c. Table d'Hôte at five o'clock, 3fr. 50c. Private Dinners from 5fr. Bed-rooms, including light, 4fr. 25c.; 3fr. 75c.; 6fr.—for the first night; and for the following night, 3fr. 50c.; 3fr.; 5fr.; and 4fr. Sitting-rooms from 3fr. to 12fr. Attendance 1fr. per night. London "Times" and "Illustrated London News" taken in. Travellers having only a few hours to spend in Brussels between the departure of the trains, can have refreshments or dinners at any hour. The Waterloo Coach leaves the Hotel at 9.30 o'clock every morning. Private Carriages for Waterloo 28fr., every expense included. Table d'Hôte at 6.30 p.m., 5fr.

HENRY KERVAND, Proprietor.

BRUSSELS.

HÔTEL DE L'UNIVERS, RUE NEUVE.

THIS FIRST-CLASS HOTEL, situated in the centre of the Town, opposite the new passage, near the Theatres, the Promenade, and the beautiful Place des Martyrs, has just been entirely refitted by the new Proprietor, Mr. FREDERIC SCHÖEFFTER, well known for his long connection as Manager of the Hotel St. Antoine, Antwerp.

The Hôtel de l'Univers may now be considered as one of the best Hotels in Brussels.

BRUSSELS.

HOTEL DE L'EUROPE,**PLACE ROYALE.**

The best situation in Brussels, near the Park, Royal Palace, Boulevards, and Museum.

TABLE D'HÔTE.**ENGLISH SPOKEN.**

BRUSSELS.**HOTEL DE SUÈDE.**

FIRST-CLASS Hotel in a thoroughly central position near the New Boulevards.

EXCELLENT TABLE D'HÔTE. CHOICE WINES.**VAN OUTSEM, Proprietor.**

CANNES.**GRAND HOTEL ALSACE-LORRAINE.**

Situated **BOULEVARD CANNET**, away from the large Tea Garden.

Billiard and Smoking Rooms.

F. BRÄNDLI, Proprietor.

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GRAND HOTEL—GERNAY,

Ancien Propriétaire de l'Hôtel de Portugal à Spa.

This Hotel is close to the Railway Station for Ostend, Germany, Holland, Antwerp, and Spa, forming the Corner of the Boulevard Botanique et du Nord.

SITUATION EXCEPTIONAL

Boulevard Botanique et Boulevard du Nord.

Elegance, Comfort, and Cleanliness, with Moderate Charges.

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GRAND HOTEL DE PROVENCE.

Boulevard du Cannet. Proprietress, English.

SITUATED on rising ground, away from the Sea. Well sheltered, standing in its own grounds, with beautiful views of the Town, the Isles de Lérins, and the Esterel. Broad Terrace, and sheltered walks in the Gardens. Lawn Tennis and Croquet Ground. The Hotel combines the comfort and quiet of an English home, with all the accessories of a First-Class Hotel. Good Cuisine. Drawing, Billiard, and Smoking Rooms. The situation is highly recommended by medical men.

An Omnibus meets the Trains.

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HÔTEL DU MONT BLANC.

Enjoying an exceptional View of Mont Blanc and the Valley.

GOOD TABLE AT MODERATE PRICES.

Baths and Garden attached to the Hotel.

CACHAT, PROPRIETOR.

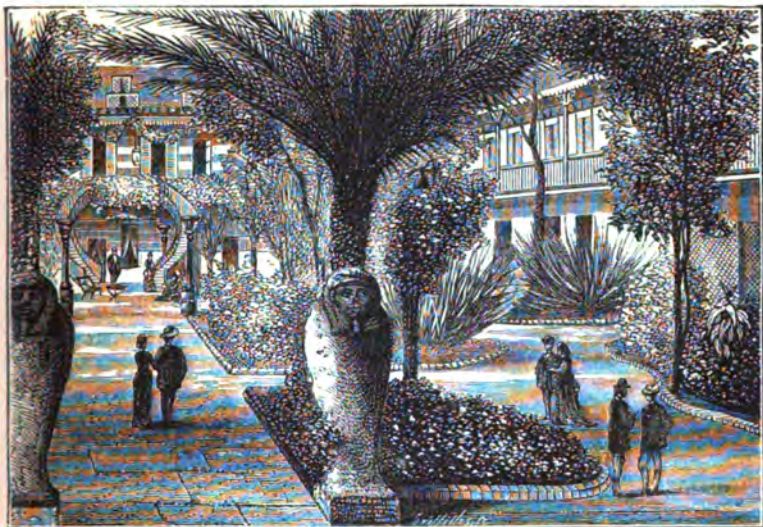
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CLEAN; GOOD COOKERY; FREE FROM DUST.

APARTMENTS ROUND A SPACIOUS GARDEN.

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PENSION, FROM 15 TO 18 FRANCS.

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HOTEL ROYAL, with Park and Observatory.

**HOTELS-PENSIONS DE L'UNION et du PALAIS
DE CRISTAL.**

All desirable comfort is secured in these Establishments.

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BEST VIEW ON THE GLACIERS.

First-class Kitchen and Cellar.

The Sulphureous Waters of Chamonix belong to the Company.

General Manager—FERDINAND EISEN BRÄMER.

CHAMONIX.

**GRANDS HOTELS
DE LONDRES ET D'ANGLETERRE.**

EUROPEAN REPUTATION.

FIRST-CLASS HOUSES.

Are recommended to Families for their comfort and excellent Cookery. These Establishments are quite newly Furnished and thoroughly put in Repair.

Baths in the Hotel.

CRÉPAUX-TAIRRAZ, Proprietor.

COBLENTZ.

GRAND HOTEL DE BELLE VUE.

**FIRST-CLASS HOTEL, with every Comfort. Magnificent View
of the Rhine. Moderate Charges.**

Proprietor, H. HOEHE.

CHERBOURG.**HOTEL DES BAINS DE MER.**

THE only Hotel facing the Sea. Drawing Room, Reading Room, Ball Room. Military Band in the Garden twice a week.

The Bathing Establishment is attached to the Hotel.

For Rooms apply to the Director.

CHRISTIANIA (NORWAY).**HOTEL SCANDINAVIE.**

THIS beautifully-situated HOTEL is well known by the English Nobility for its Cleanliness, Good Attendance, and Moderate Prices.

CHR. AUG. SMITH, Proprietor.

COPENHAGEN.**SKANDINAVISK HOTEL.**

BEST Position, facing King's Square (Kongens nytor), near the Museums; and Boats leaving for Sweden and Norway. Newly refitted. A pleasant and Cheap Hotel, especially for Families. Terms very moderate. No charge for service. **ENGLISH SPOKEN.**

C. WANDALL.

COPENHAGEN.**HOTEL KONGEN AF DENMARK.**

RECOMMENDED to English Travellers as a First-class Hotel, beautifully situated, close to the Royal Palace, and overlooking the King's Newmarket. It contains 100 newly furnished Bedrooms and Saloons. Reading Room, Hot Bath Room, Smoking Room, &c. Table d'Hôte. Private Dinners. English Newspapers. All Languages spoken. Splendid Lift. D deservedly recommended. *Moderate Charges.*

COLOGNE ON THE RHINE. JOHANN MARIA FARINA, GEGENÜBER DEM JÜLICH'S PLATZ

(Opposite the Jülich's Place),

PURVEYOR TO H. M. QUEEN VICTORIA;
TO H. R. H. THE PRINCE OF WALES;
TO H. M. EMPEROR OF GERMANY; THE EMPEROR OF RUSSIA;
THE EMPEROR OF FRANCE;
THE KING OF DENMARK, ETC. ETC.

OF THE

ONLY GENUINE EAU DE COLOGNE,

Which obtained the only Prize Medal awarded to Eau de Cologne at the Paris Exhibition of 1867.

THE frequency of mistakes, which are sometimes accidental, but for the most part the result of deception practised by interested individuals, induces me to request the attention of English travellers to the following statement:—

The favourable reputation which my Eau de Cologne has acquired, since its invention by my ancestor in the year 1709, has induced many people to imitate it; and in order to be able to sell their spurious article more easily, and under pretext that it was genuine, they procured themselves a firm of *Farina*, by entering into partnership with persons of my name, which is a very common one in Italy.

Persons who wish to purchase the *genuine and original Eau de Cologne* ought to be particular to see that the labels and the bottles have not only my name, *Johann Maria Farina*, but also the additional words, *gegenüber dem Jülich's Platz* (that is, opposite the Jülich's Place), without addition of any number.

Travellers visiting Cologne, and intending to buy my genuine article, are cautioned against being led astray by cabmen, guides, commissioners, and other parties, who offer their services to them. I therefore beg to state that my manufacture and shop are in the same house, situated opposite the Jülich's Place, and nowhere else. It happens too, frequently, that the said persons conduct the uninstructed strangers to shops of one of the fictitious firms, where, notwithstanding assertion to the contrary, they are remunerated with nearly the half part of the price paid by the purchaser, who, of course, must pay indirectly this remuneration by a high price and a bad article.

Another kind of imposition is practised in almost every hotel in Cologne, where waiters, commissioners, &c., offer to strangers Eau de Cologne, pretending that it is the genuine one, and that I delivered it to them for the purpose of selling it for my account.

The only certain way to get in Cologne my genuine article is to buy it personally at my house, opposite the Jülich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23, and having in the front six balconies, of which the three bear my name and firm, *Johann Maria Farina*, Gegenüber dem Jülich's Platz.

The excellence of my manufacture has been put beyond all doubt by the fact that the Jurors of the Great Exhibitions in London, 1851 and 1862, awarded to me the Prize Medal; that I obtained honourable mention at the Great Exhibition in Paris, 1855; and received the only Prize Medal awarded to Eau de Cologne at the Paris Exhibition of 1867, and in Porto 1868.

COLOGNE, January, 1869.

JOHANN MARIA FARINA,
GEGENÜBER DEM JÜLICH'S PLATZ.

* * MESSRS. J. & R. M'CRACKEN, 38, Queen Street, Cannon Street, E.C.,
are my Sole Agents for Great Britain and Ireland.

CHAMBÉRY.

HOTEL DE L'EUROPE.

FIRST-CLASS HOTEL, entirely re-furnished, patronised by Families and Tourists. Travellers going to Italy, by staying the night at Chambéry, have the advantage of passing the Mont Cenis Tunnel by day. 20 Baths in the Hotel. English spoken. Moderate Charges. Arrangements made with Families. Large and small Apartments. Excellent Cuisine. Table d'Hôte at 11 and 6.30. Hotel Porter meets all Trains.

A. DARDEL,
Proprietor.

. Places to be Visited in a Day:—AIX and HAUTECOMBE, ANNECY and GORGES DU FIER, ALLEVAR, MONT-NIVOLET, LA GRANDE CHARTREUSE, ETC.

CARRIAGES CAN BE PROVIDED IN THE HOTEL.

CORFU. HOTEL ST. GEORGE.

THIS First-Class Hotel is very well situated, on the north corner of the Esplanade, and close to the Royal Palace. It is fitted up after the English style, and is one of the most comfortable Hotels, affording first-rate accommodation for Families and Single Gentlemen. Splendid furnished Apartments, with Pianoforte. Hot Bath-room. Table d'Hôte; Private Dinners. English and Foreign Newspapers. Reading-room, Smoking-room, and Billiard-room. Magnificent Carriages and Horses. Everything neat, elegant, and at moderate charges. English, German, and French spoken. Under the patronage of King George the First, the Emperor of Austria, and the Grand Duke of Mecklenburgh.

A Succursale en Pension for Families.

S. P. MAZZUCHY.

DIJON.

HOTEL DE LA CLOCHE.

Mr. GOISSET, PROPRIETOR.

QUITE near the Railway Station, at the entrance of the Town. First-Class House of old reputation. Enlarged in 1870. Apartments for Families. Carriages for drives. Table d'Hôte and Service in private. Reading Room. Smoking Room. English spoken. Exportation of Burgundy Wines.

EDMOND GOISSET.

DIEPPE.
HÔTEL ROYAL,
FACING THE BEACH,

Close to the Bathing Establishment and the Parade.

LAFOSSE AÎNÉ.—LARSONNEUX, Succr., Proprietor.

IT IS ONE OF THE MOST PLEASANTLY SITUATED HOTELS
IN DIEPPE, commanding a beautiful and extensive View of the
 Sea.

Families and Gentlemen visiting Dieppe will find at this Establishment elegant Large and Small Apartments, and the best of accommodation, at very reasonable prices. Large Reading-room, with French and English Newspapers.

The Refreshments, &c., are of the best quality.

In fact, this Hotel fully bears out and deserves the favourable opinion expressed of it in Murray's and other Guide Books.

Table d'Hôte and Private Dinners.

* * THIS HOTEL IS OPEN ALL THE YEAR.

DIJON.
HÔTEL DU JURA.

MM. DAVID et MERCIER, Proprietors.

THIS Hotel is the nearest to the Railway Station, the Cathedral, and the Public Garden Saloons. Apartments and Rooms for Families. Table d'hôte. Private Carriages for hire by the hour. English Newspapers. Omnibus to carry passengers to and from each train. English spoken. The greatest attention is paid to English visitors. Bureau de Change in the Hotel. Considerably enlarged and newly furnished, 1875. The best Burgundy Wines shipped at wholesale prices.

EDINBURGH.

THE PALACE HOTEL,
109 and 110, PRINCES STREET.

THIS FIRST-CLASS FAMILY HOTEL OCCUPIES THE BEST POSITION
 IN PRINCES STREET, immediately opposite EDINBURGH CASTLE, and commands BEAUTIFUL VIEWS over the GARDENS, with the CALTON HILL and ARTHUR'S SEAT in the distance. EXTENSIVE ALTERATIONS have recently been completed, not only adding to the accommodation, but supplying increased RESIDENTIAL COMFORTS. Special Arrangements made with Families or others during the Winter Months. TARIFF on application. Charges Strictly Moderate.

J. MEPIUS, MANAGER.

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HÔTEL BELLEVUE.

THIS fine large Establishment, situated on the banks of the Elbe, between the two beautiful bridges, facing the new Theatre, Museum, and Catholic Cathedral, adjoining the Brühl's Terrace, and opposite the Royal Palace and Green Vaults, contains One Hundred and fifty Front Rooms. These apartments combine elegance and comfort, and most of them fronting either the Theatre Square, or public walks and gardens of the Hotel, and command fine views of the River, Bridges, and distant Mountains. The Gardens of the Hotel afford its guests an agreeable and private Promenade. Table d'Hôte at one and half-past four o'clock. Private Dinners at any hour. To families or single persons desirous of taking apartments for the winter, very advantageous arrangements will be offered, and every effort made to render their residence in the Hotel pleasant and comfortable.

Carriages, Baths, Reading, Billiard, and Smoking Rooms.

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SPLENDID SITUATION. DESERVEDLY RECOMMENDED.

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The Largest House in Florence—The Largest Hotel Saloon in Italy. Of the 200 Rooms of the Hotel, 100 Rooms and Sitting-rooms prospect on the LUNG' ARNO and FULL SOUTH.

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Rooms from 2 francs. Table d'hôte, with Wine twice a day, 3½ and 4 francs.

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FIRST-CLASS HOTEL. BEST SITUATION.

**FULL SOUTH ON THE LUNG' ARNO NUOVO AND
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now every modern comfort to Families and Single Gentlemen.**C. AUTENRIETH.**

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Begg to recommend his House to English Travellers.

THIS large and well-situated Establishment is conducted under the immediate
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H.H. THE ARCHDUKE OF AUSTRIA. &c. &c. &c.**

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THE reputation of the Hôtel des Bergues for comfort, for all the advantages a really First-class Hotel ought to afford, and for moderate charges, is too well known to require notice in an advertisement.

A large Conservatory and a Lift to all the floors have lately been added to the Hotel.

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THIS Establishment, founded under the patronage of the Geneva Medical Faculty, is placed under the direction of Dr. GLARZ. The variety and perfection of its machinery, as well as the immense Medical value of the Arve Waters, render it especially adapted to Invalids who wish to put themselves under a regular course of Hydropathic Treatment. The illnesses which are essentially cured by these waters, are:—Decline, Chlorosis, Nervousness, Hysterics, Hypochondria, Uterine Complaints, Rheumatism, Neuralgia, Sciatica, &c., &c.

Contiguous to the Hydropathic Establishment, and in the same grounds, is the

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Remarkable for its most healthy situation, on a grassy eminence. Its splendid panoramic view, its extensive walks shaded by magnificent trees, and its proximity to the Town (ten minutes), make it a most delightful summer residence. Excellent Kitchen. Prices moderate. English comfort.

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THIS splendid Modern Hotel enjoys an extensive celebrity for its beautiful and admirable situation on the Promenade in front of Lake Lemman, opposite the English Garden, the Bridge of "Mont Blanc," and the landing-place of the Steamers. Under the active superintendence of the new Manager, every attention is given to contribute to the comfort and satisfaction of the Visitors.

300 Rooms and Saloons, Private Saloons, beautiful Conversation Saloon.

Reading Room, Smoking Room, &c.

Table d'Hôte at Six o'clock.

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THIS ESTABLISHMENT, of the first rank, completely newly furnished throughout, situated in front of the "Pont du Mont-Blanc," enjoys a most extensive view of Lac Léman and Mont Blanc. Every attention is paid to the comfort and wishes of families and gentlemen. Good Cuisine and Cellar. English and American Newspapers.

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THIS magnificent and First-Class Hotel, formerly the Palazzi Marchese Spinola, was newly opened and entirely re-furnished about two years ago. Its situation, opposite the celebrated Theatre "Carlo Felice," and in the vicinity of the English Church, the Post Office, and of the principal Public Buildings, and free from the noise of the Railway and the unpleasant odours of the Port, contributes to render this Hotel a most desirable residence. Large and small Apartments, fitted up in the most elegant style. Table d'Hôte. Reading and Smoking Rooms. Baths, &c. Omnibuses from the Hotel meet every Train.

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DREXEL'S HOTEL "SCHRIEDER."

THIS First-class Hotel is opposite the Central Station, and on the right on leaving. This favourite Hotel, thoroughly renovated and newly and elegantly furnished, is replete with every comfort. A number of large and small apartments, 53 Private Sitting Rooms, 120 Bed-rooms, Toilet Rooms, Baths, Reading-rooms, furnished with the *Times*, *Galignani*, &c. The principal front of the Hotel Schrieder is surrounded by a fine garden with well-laid-out grounds, and enjoys a lovely position. Fresh air and pretty view of these rooms overlooking the Castle and Königsstuhl. The Rooms are perfectly quiet; no smoke, no noise of the trains. An excellent Table d'Hôte at One and Five o'clock. The best Cuisine and choice Wines. All Hotel charges at a fixed Tariff. Honoured by the visit of General Grant, July, 1877. Arrangements by the Week. Pension in Winter.

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This well-known First-class Hotel has 90 Chambers, and has just been enlarged and newly decorated. Situated in the most central points of the Town, near the Exchange, Theatre, Telegraph-office, Post, and Town-hall; in proximity with the Steamboats for Caen, Trouville, Honfleur, Southampton, and the Dock of the General Transatlantic Company, this Hotel offers every advantage and comfort to Travellers and Tourists.

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*Apartments for Families. Music and Conversation Saloon.
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BEST COOKERY. GOOD WINES.

Charges reasonable. Moderate Arrangements made by the Week.

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Mr. Sommer exports Wine to England. Mr. Ellmer was for many years the Manager of the Hotel Baur au Lac, at Zurich.

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"ROYAL CLARENCE"

FAMILY & COMMERCIAL HOTEL.

Complete with every Home Comfort.

Ladies' Coffee Room.

Moderate Charges.

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WILH. BACK, Proprietor.

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THE ILFRACOMBE HOTEL stands in its own Grounds of Five Acres, extending to the Beach, and the Private Terraces afford the finest Marine Promenades attached to any Hotel in the Kingdom. 250 Rooms. Appointments perfect. Cuisine excellent. Wines choice. Table d'Hôte daily. Charges Moderate. Tariff on application to Manager, Ilfracombe, North Devon. Accessible from all parts by Steam and Rail. (*See Time Tables.*)

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Re-decorated and Re-furnished. Good Public Rooms. Moderate Terms. Address the Manager.

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WOOD MODELS AND ORNAMENTS,

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THIS Establishment, with two Branch Houses, is situated in the centre of the Höhweg, and enjoys a splendid view of the Jungfrau and the entire range of the Alps. It recommends itself for its delightful position as well as for its comfortable accommodation.

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DINNERS À LA CARTE.

**CARRIAGES, GUIDES & HORSES FOR MOUNTAIN
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OMNIBUS WAITING AT ALL THE STATIONS.

LAKES OF KILLARNEY.

By Her Most Gracious Majesty's Special Permission.

THE ROYAL VICTORIA HOTEL,

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THIS HOTEL is situated on the Lower Lake, close to the water's edge, within ten minutes' drive of the Railway Station, and a short distance from the far-famed Gap of Dunloe. It is lighted with gas made on the premises; and is the Largest Hotel in the district. A magnificent Coffee-room, a public Drawing-room for Ladies and Families, Billiard and Smoking-rooms, and several suites of Private Apartments facing the Lake, have been recently added.

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Cars, Carriages, Boats, Ponies, and Guides at fixed moderate charges. Drivers, Boatmen, and Guides are paid by the Proprietor, and are not allowed to solicit gratuities. The HOTEL OMNIBUS and Porters attend the Trains.

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Hotel open throughout the Year. Boarding Terms from 1st Nov. to 1st May.

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JOHN O'LEARY, Proprietor.

LAUSANNE.

HÔTEL GIBBON.

MR. RITTER-TRABAUD, PROPRIETOR.

FIRST-CLASS HOTEL, situated in the finest part of the Town, is in every respect very highly recommended. Splendid View over the Lake in all its extent.

Large Terrace and Garden attached to the Hotel.

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HÔTEL RICHEMONT.

THIS HOTEL stands in its own Grounds, in a situation of Great Beauty, commanding an extensive view of the Lake of Geneva, Mountains, and surrounding country. Reading, Drawing, Conversation, Billiard, and Smoking Rooms.

The Accommodation is First-class in every respect.

Three Minutes from Station and centre of the Town.

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DIRECTOR, A. MARTIN-RUFENACHT.

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Constant communication with the City and Railway Station by Omnibus.

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FIRST-CLASS LARGE HOUSE. Fine View on the Lake. Prices Moderate.
Every Comfort.

A. RAACH, Proprietor.

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And of all other Chemists throughout the World.

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Westminster Branch	. . .	1, St. James's Square.
Bloomsbury	" . . .	214, High Holborn.
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Easton	" . . .	130, High Street, Whitechapel.
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And to the Aristocracy and Gentry of the United Kingdom. The delicious product of the famed Kent Morellas. Supersedes Wine in many households. A most valuable Tonic. 42s. nett per dozen, *prepaid*. Carriage free in England. Export orders under bond.

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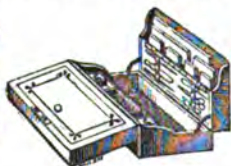
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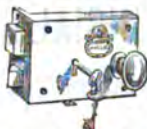
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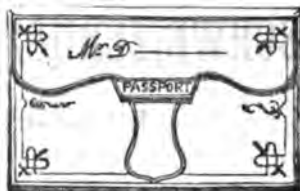
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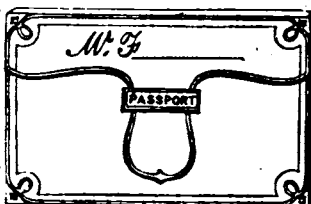
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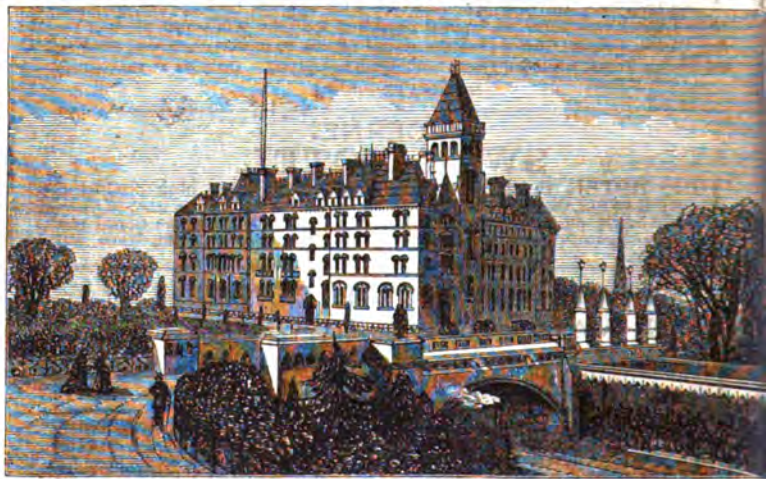
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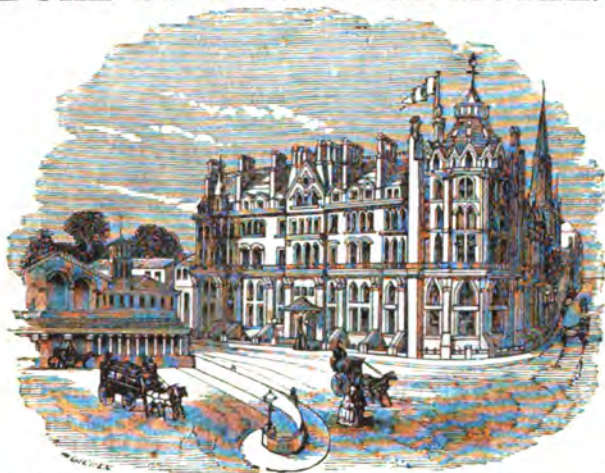
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S P A.

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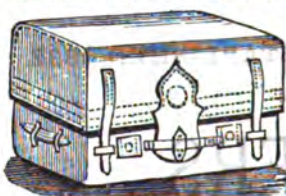
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| Ink Stands and Light Boxes. | Baths and Air Cushions. |
| Foreign Stationery. | Waterproofs & Foot Warmers. |
| Travelling Chess Boards, &c. | Camp Stools and Leg Rests. |
| Knives, Scissors, & Corkscrews. | Portable Closet Seats. |
| Barometers & Thermometers. | Etnas for boiling water. |
| Field Glasses & Compasses. | Combs, Brushes, and Mirrors. |
| Eye Preservers and Spectacles. | Glycerine and Insect Powder. |
| Railway Rugs and Straps. | Door Fasteners, &c., &c., &c. |

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